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8mm. Kodak 8-55, f/2.7	39	15	0	10	15	0	5	3	4	2	13	2	1	17	1	1	9	0
8mm, Bolex B.8, f/1.9	86	2	6	22	2	6	11	4	0	5	17	4	4	1	10	3	4	0
8mm. Zeiss Movikon, f/1.9	66	1	8	17	1	8	8	11	6	4	9	10	3	2	8	2	9	0
9.5mm. Pathe H, f/2.5	26	10	0	7	10	0	3	10	0	1	15	0	1	4	6	1	-	
9.5mm. Pathe Pat	13	18	3	3	18	3	2	0	0	1	0	0		_			-	
16mm, Kodak Royal, f/1.9	112	12	6	28	12	6	14	14	0	7	14	0	5	7	4	4	4	0
16mm, Bolex H.16, 3 lenses	279	11	6	70	11	6	36	11	6	19	3	2	13	7	2	10	9	0
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PROJECTORS	1																	
8mm. Noris, 100w	22	1	0	6	1	0	3	0		1	10	0	1	1	2		-	
8mm, Specto, 500w	39	15	0	10	15	0	5	3	4	2	13	2	1	17	1	1	9	0
8mm, G.B. B. & H., 400w	63	0	0	16	0	9	8	4	6	4	6	2	3	0	1	2	7	0
9.5mm. Specto, 500w	48	10	0	12	10	0	6	6	8	3	6	0	2	6	0	1	16	0
9.5mm, Noris, 100w	19	19		5	19	0	1	13	4	1	6	3		-			-	
16mm. Specto, 500w	48	10		12	10	0	6	6	8	3	6	0	2	6	0	1	16	0
16mm, G.B. B. & H., 750w	87	10	0	22	10	0	11	7	6	5	19	2	4	3	1	3	5	0
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16mm. G.B. B. & H. 626, sound	205	0	0	52	0	0	26	15	6	14	0	6	9	15	7	7	13	0
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8mm. Zeiss Movikon, f/1.9 ctd. Movitor				€16		5		13	4		10		63	3	5
44 6 9 403 - 111	/00		0	1		ő	€11		3	66			64	4	3
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	2443		6	€28	3	-	£14		8		14	44	65		11
16mm. Kodak Royal, f/1.9 lens			-		3	4			-						11
16mm. Paillard H16, f/1.5 coated Switar	€172	5	0	£43	1	3	€22	12	2	£11	10	11	£8	3	1
CINE PROJECTORS						,									
8mm. Specto, as illustrated	£39	15	0		18	9	£5	4	4	€2	14	8	£1	18	- 1
9.5mm. Specto and 16mm, model	£48	10	0	£12	2	6	€6	7	4	£3	6	8	£2	6	6
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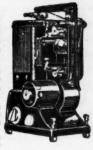
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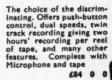
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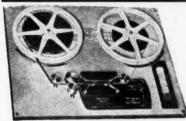
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super attachment, (damaged) to clear 9.5mm. Pathescope 200B projector and	2.7	.,	
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anas, 6" f/3.5 tele., leather case 16mm. Paillard Bolex cine, 1" f/1.5 Dall-	€60	0	0
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leather case	£55	0	0
16mm. Agfa Super 16 cine, 300 watt, f/1.6 lens, self contained, carrying case	£17	17	0
16mm. BB Cine Kodak, f/1.9 lens, L/case 16mm., 100ft. model B Cine Kodak, f/1.9	£39	0	0
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16mm, model B Cine Kodak, f/3,5 lens, 100			-	
ft. load	€23	10	0	
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35mm. f/2.5 lens, interchangeable	€95	0	0	
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8mm. Keystone, f [2.5, 3 speeds	. £32 nt £32 . £16 . £14	10 10 16 5	0 0 0
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8mm. Keystone, f/2.5, 3 speeds	. £32 nt £32 . £16 . £14 . £19 . £12	10 10 16 5 19 12	0000
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8mm. Keystone, f/2.5, 3 speeds 16mm. G.I.C., f/1.9 coated lens in focusing mou Camera Lenses: 1½* f/3.5 Cooke for B. & H. Sportster 3* f/3.5 Dalimeyer 6* f/4.5 Dalimeyer 1* f/1.5 Speed 1* f/1.9 Dalimeyer 1* f/3.3 Cooke 23mm. f/2.5 T.T.H.	. £32 nt £32 . £16 . £14 . £19 . £12 . £7	10 16 5 19 12 15 4	0 0 0 0 0 0
8mm. Keystone, f/2.5, 3 speeds 16mm. G.I.C., f/1.9 coated lens in focusing mou Camera Lenses: 1½* f/3.5 Cooke for B. & H. Sportster 3* f/3.5 Dalimeyer 6* f/4.5 Dalimeyer 1* f/1.5 Speed 1* f/1.9 Dalimeyer 1* f/3.3 Cooke 23mm. f/2.5 T.T.H.	. £32 nt £32 . £16 . £14 . £19 . £12 . £7 . £4	10 10 16 5 19 12 15 4	000000
8mm. Keystone, f/2.5, 3 speeds 16mm. G.I.C., f/19 coated lens in focusing mou Camera Lenses: 1½° f/3.5 Cooke for B. & H. Sportster 3° f/3.5 Dailmeyer	. £32 nt £32 . £16 . £14 . £19 . £12 . £7 . £4 . £4 . £5	10 10 16 5 19 12 15 4 4 10 10	0000000
8mm. Keystone, f/2.5, 3 speeds 16mm. G.I.C., f/1.9 coated lens in focusing mou Camera Lenses: 1½* f/3.5 Cooke for B. & H. Sportster 3* f/3.5 Dalimeyer 6* f/4.5 Dalimeyer 1* f/1.5 Speed 1* f/1.9 Dalimeyer 1* f/3.5 Cooke 23mm., f/2.5 T.T.H. 20mm., Kodak, f/3.5 1* f/3.5 Dalimeyer 2cm., f/2.8 Meyer	. £32 nt £32 . £16 . £14 . £19 . £12 . £7 . £4 . £4 . £7 . £5	10 10 16 5 19 12 15 4 4 10 10	00 000000000
8mm. Keystone, f/2.5, 3 speeds 16mm. G.I.C., f/19 coated lens in focusing mou Camera Lenses: 1½ f/3.5 Cooke for B. & H. Sportster 3° f/3.5 Dallmeyer 6° f/8.5 Dallmeyer 1° f/1.5 Speed 1° f/1.5 Speed 1° f/1.5 Cooke 23mm., f/2.5 T.T.H. 20mm., Kodak, f/3.5 1° f/3.5 Dallmeyer 2cm., f/2.6 Meyer Model I Weston Master meter	. £32 nt £32 . £16 . £14 . £19 . £12 . £7 . £4 . £4 . £7 . £5 . £6	10 16 5 19 12 15 4 4 10 10 10	00 0000000000
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A GIRDLE ROUND THE EARTH

Christchurch Movie Club of New Zealand are very properly elated by the success of their latest film. To describe it, as they do, as "the most spectacular film ever made" is, of course rather absurd; and it is not very important that it should "set new standards for speed in film production". Speed records of all kinds are constantly being made and as constantly broken. In the matter of speed the professional can—if he wants to—beat us every time.

What is important about New Zealand's "record breaking" picture is that it is one of the most heartening examples to date of initiative and selfless teamwork among amateurs—teamwork which has extended across thousands of miles of ocean. The story begins some months ago when Christchurch M.C. decided that it ought to do something about filming the finish of the London-Christchurch international air race. The finish of the race . . . but there should be an introduction of some kind: some shots, for example, of the take-off at London Airport.

So they wrote to the Institute of Amateur Cinematographers and received so encouraging a reply that plans were at once put in hand to give the film a broader coverage than was originally intended. "We had not," they say, "expected such a ready response".

The President of the Air Race Council gave introductions to the Royal Aero Club and to the crews and organisations concerned in the race. A local aero club placed a plane at the movie club's disposal for aerial shots of the planes and crowds. Four members agreed to loan cameras for flying to London for the use of the crews of the handicap aircraft. The publicity officer of the Air Race Council arranged for a meeting with Capt. Ballie, pilot of the B.E.A. Viscount, at which the latter agreed to help and gave the assurance that filming would be in the experienced hands of a member of his crew.

But the borrowed cameras ran at only 16 f.p.s. If sound was to be added, it would be desirable to shoot at 24 f.p.s. Here entered a dealer who loaned two brand new Keystones for use on the Hastings and Viscount. Technical matters arranged, clubs and lone workers were alerted. The Federation of Australian Amateur Cine Societies circularised all clubs, asking if members living near staging posts on the route would take whatever shots they could.

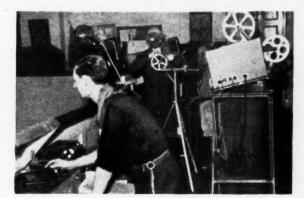
Permission was given for the film exposed in London by members of the I.A.C. to be flown out in the two R.A.A.F. Canberras taking part in the race. Shots taken of the start would go half round the world in a single day. The processing station was ready to receive them, having made special arrangements for rapid drying and hardening.

The London end of the network filmed famous landmarks on the route to the airport-Big Ben, the Houses of Parliament, etc.—and two I.A.C. members covered the start of the race, filming it in duplicate but including sufficiently varied material to ensure that most of both lots could be used if they turned up on time. Then news came through that one of the lots was unlikely to arrive on the dot-the aircraft carrying it was down at Cocos Island with a punctured tyre. But the film got to New Zealand on the Saturday morning as planned, the pilot transferring it to the plane following two minutes behind him-a remarkable gesture and an astonishing example of eagerness to help and of rapidity of action. The duplicate set, sent via B.E.A. Viscount, arrived on Saturday night.

Saturday morning in Christchurch dawned cold and wet, and by the time the first plane touched down it was still so dark that lens adjustments had to be made by torchlight. Nothing for it but to shoot at the largest aperture available and hope for the best. Hope triumphed, aided by careful technique. The club members with their official armbands (more than any other organisation could muster) had done their job well. So had the I.A.C. who contributed about 500ft. of the 3,000ft. exposed. By Wednesday, the day of the show, the film had been whittled down to 1,100ft. (although 95 per cent of the total was usable), developed shots coming in from the processing station in dozens of short lengths, ranging from 10ft. to 50ft., and made available within a few hours.

"Everyone," say the Club, "was a little on edge at the Civic Theatre before the screening". But they needn't have worried. With the crews of both the speed and handicap aircraft present and introduced to the audience with the Air Race Queen, the film got off to a rousing start. From the moment when the scream of a jet engine heralded the opening title, "the audience kept up an almost constant applause". The air boys liked it, too. Indeed, Mr. Peter Masefield of B.E.A. asked for a copy and was loaned a camera to take further shots in the Viscount during its tour of New Zealand.

And so ended a record making venture. With all his resources the professional could doubtless have paralleled or eclipsed it had he been required to do so, but this was a fine job of work done as a labour of love. Amateurs everywhere will be heartened by this convincing evidence of the vigour with which their colleagues can rise to the occasion and so zealously prepare the ground for a triumph of amateur movies.



Members of Woolwich Scout F.U. recently presented a programme of their 9.5mm. productions of 1953. Two 100 watt Specto projectors were used, and gave good results before an audience of 200. A B.T.H. 301 was used for two 16mm. films on Scouting in the Colonies, and the projection was carried out from the balcony of a hall in a local school. Commentaries to the silent films were given over a microphone, and twin turntables provided the musical accombaniments.

Brighten Your shows WITH

Thanks to a piece of black magic, it is now possible to rig up a dimming circuit for a few shillings.

You are waiting for the show to start. Soft music can be heard through the buzz of conversation. Imperceptibly at first, the lights become dimmer. The dimming becomes pronounced, the chatter dies away and the audience turns attentively to the screen.

What a good way to start a film show! No wonder the professionals have used it for so long. There is no shock of being plunged into sudden darkness, no irritation at losing half a sentence in a noisy fanfare of title music. You get off on the right foot with the audience ready to believe your films are every bit as good as your showmanship.

In the past, such refinements have been the prerogative of the professional, the cine club and the enthusiast who is not only opulent, but also akin to an octopus; for the apparatus besides usually being cumbersome and expensive must be manipulated just when all hands and eyes are needed to start the projector and adjust focus and sound level. Now, thanks to a piece of black magic called a Brimistor, you can rig up a dimming circuit for a few shillings. Furthermore, once you have operated the switch to put the lights on or off, the whole gradual process takes place smoothly and without further attention.

Used in TV Sets

Brimistor is the trade name of a small resistance unit made of temperature-sensitive material. Most radio dealers now stock these devices as they are commonly used in modern television sets. A typical Brimistor is the CZ6. It measures only 1½in. long by ¾in. diameter and retails at 3s. 6d. When cold, the CZ6 has a resistance of about 3,000 ohms.

Dimming

Says D. M. NEALE, B.Sc., A.M.I.E.E.

Because it is so small, however, it soon gets hot when current is passed through it.

The resistance then falls rapidly and in a few seconds has dropped to, say, 80 ohms at 0.2 amp. or even 27 ohms at 0.45 amp. In fact, the resistance continues to fall until something limits the current drawn and the voltage across the Brimistor settles to about 15 volts. If you connect a Brimistor directly across the mains, however, there is nothing to limit the current it carries. You will either blow a fuse, melt the soldered end connections or destroy the Brimistor itself.

Cut Out for the Job

Properly used, the Brimistor reaches a steady temperature in 5 to 10 seconds. Since this is just about the time we want to spend lowering or raising the auditorium lights, it seems cut out for the job. The wrong sort of circuit can give serious trouble, however, so I shall outline the principles on which dimming circuits can be operated successfully, and give details of components which can be used together.

Although we are talking about dimming our lights, the reverse procedure is equally important. As this is the simpler case to understand, we will consider first the gradual brightening of a lamp from full "off" to full "on".

For this purpose, we need only the very simple circuit of Fig. 1. In other words, we just connect a Brimistor in series with the lamp we want to control. When the switch is

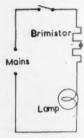


Fig. 1

Fig. 1. A Brimistor connected in series with a lamp makes it light up gradually when switched on, but it still goes out abruptly when switched off.

Fig. 2. A barretter and a second Brimistor are needed for the gradual dimming of a lamp as well as gradual brighten-

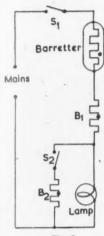


Fig. 2

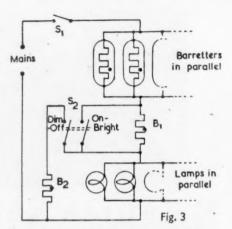


Fig. 3. Only two Brimistors are needed to control several lamps in parallel, the total wattage of which may be as much as 250w.

first closed, the Brimistor is cold and allows Now an ordinary little current to pass. electric light bulb gives no visible light until it carries about one quarter of its normal current. Since the Brimistor initially restricts the current to less than this amount, there is no "plop" of light when the switch is first closed.

Very soon, however, the Brithistor warms to the stage where the required current is passed and the first glimmer of light appears. As it continues to heat up, the current it passes increases continuously. The lamp passes increases continuously. The lamp becomes brighter and brighter, smoothly and entirely automatically. Eventually the lamp sets a limit to the current passing through the Brimistor. Although this is now very hot indeed, it does not become any hotter, and its resistance falls no further.

Can be Run Indefinitely

At this stage, the circuit has attained a stable condition and can be run in this way The lamp receives about 15 indefinitely. volts less than the full mains voltage and so gives a slightly yellowish light. To all intents and purposes, however, you can say it is "full on". If you should require a whiter light, you must use a lamp intended for a mains voltage 10 or 20 volts below your own.

Although the circuit above serves very well to bring your lights gradually from "off" to "on", its action cannot be reversed. Once the lights are fully on, you cannot dim them. To do this as well, you need the circuit shown in Fig. 2. You will see this involves the use of a second Brimistor, B2, a dimming switch, S2, and a barretter.

A barretter is a device rather like an electric lamp, but giving little or no light, although its glass envelope gets just as hot as that of a The barretter behaves in just the opposite way to a Brimistor. When cold, and at small currents, its resistance is low. At a certain current, however, its resistance rises rapidly and, indeed, the voltage across the barretter must be more than doubled to increase the current by a few per cent. This effect occurs at the regulating current of the In the circuit of Fig. 2, the barretter. regulating current must be greater than the normal lamp current, but less than the maximum safe current for the Brimistors B1 and

How it Works

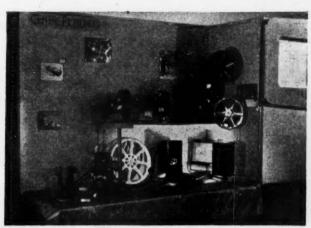
Now let us see how the double purpose circuit works. Closing switch S1 allows current to pass through the barretter, Brimistor B1 and lamp. The initially high resistance of B1 limits the current at first, but the lamp brightens gradually as B1 heats up. Eventually a steady state is reached when the drop across B1 has fallen to about 15 volts.

Because the barretter is carrying less than its regulating current, it too has a low resistance and produces a drop of about 30 volts. With a 240 volt supply mains, the lamp thus receives about 195 volts and to get a good bright light, you should preferably use a

200 volt lamp.

The purpose of the barretter becomes clear when we close the dimming switch S2. Having a high cold resistance, the second Brimistor B2 draws very little current at first and so produces a negligible dip in the light. As it heats up, however, it draws more and more

Centre F.U. (Richmond) report that their stand at a local hobbies exhibition was so popular that other stall-holders complained of the congestion I Among the apparatus displayed was a Bolex H16, a Dekko 9.5 mm., two Specto projectors and a titling outfit with a 16mm magazine Agfa camera in place. A cut-away demonstration model of an H16 was loaned by Cinex. Members of the Unit were kept busy answering visitors questions, which ranged from the future of 3-D to improvements in projector design. The back-projection unit (below) was used to screen a number of the club's films, which aroused much interest and comment.





With this arrangement, S2 can be left in the "Dim-Off" position and B1 will cool. Returning the switch to the other position, "On-Bright", will initiate the automatic brightening of the lamps. The master switch, S1, is therefore used only when the show is over and you want to put the lamps off finally without drawing current from the barretters.

Although this dimming circuit is simple and reliable to use, the components must be chosen with care if you want to get the best results. To control a number of lamps in parallel, you may have to use several barretters in parallel to get the required regulating current. On the other hand, you cannot successfully use Brimistors in parallel because if one heats faster than the other, it steals all the current. To get round this, you must use the Brimistor best suited to your purposes and then, if necessary, adjust your lamp wattage accordingly.

Few of you will want the trouble of working all this out for yourselves, however, so I have compiled a table showing some of the arrangements which can be combined successfully. They are all based on a supply voltage of 200-250 volts, either A.C. or D.C. In most cases, the G.E.C. Type 302 barretter has been used, as this is relatively cheap. An awkward gap in the range of possible wattages can be narrowed, however, by using the Mullard Type C1C for lamps of 75-80 watts.

current. In a few seconds the total current drawn through the barretter reaches its regulating value. Thereafter the current drawn from the mains no longer increases: any rise in current through B2 is at the expense of the current through the lamp.

This process continues until a new condi-

This process continues until a new condition of stability is reached. Only 10 or 15 volts are now across the lamp and a similar drop remains across B1. The rest of the mains voltage, 210 volts out of 240, say, are across the barretter, which now glows a dull red.

As shown in Fig. 2, the circuit suffers from one drawback. After the lamp has been fully dimmed, you must remember to open S1 and S2 (in that order) so that both Brimistors can cool off. Otherwise B1 will be kept fully hot and opening S2 will bring the lamp full on immediately.

The more general circuit of Fig. 3 gets over this difficulty quite nicely. A double pole switch for S2 short-circuits B1 when B2 is brought into circuit for dimming the lamps.

Components for dimming circuits, 200-250 volt mains, A.C. or D.C.

Total wattage	Number of	Type	Type
of lamps in	barretters	of	of
parallel	in parallel	barretter	Brimistor
40-60	1	G.E.C. 302	CZ6
75-80	2	Muliard C1C	CZ6
200-230	4	G.E.C. 302	CZ4
240-250	5	G.E.C. 302	CZ4

FURBISHING UP A SECOND-HAND PROJECTOR

By G. A. GAULD, B.Sc.

The G.B. L.516 projector is a machine of individual and ingenious design, built on a robust scale and capable of arduous duty. There is nothing finicky about it; the mechanism is reduced to absolute simplicity, and ordinary maintenance is a simple task.

Numerous used machines are available at a price well below £100; they are an attractive proposition for those who cannot afford the 601, and are excellent machines for the

beginner.

One cannot expect to have a Rolls Royce for the price of a flivver and the L.516 has its limitations. The intermittent is a 90 degree form of three-cornered cam, and the shift ratio is therefore 1:4. The shutter shaft runs at the same speed as the intermittent, and a two bladed shutter (each blade being 90 degrees) is employed when showing sound films. This gives a shutter efficiency of 50 per cent., as good as many other sound machines, but not quite so good as the 601.

Quick Change

The shutter is fitted on a quick change arrangement, and for silent films the sound shutter is removed and replaced by a three bladed shutter. In the interests of anti-flicker, this has three 90 degree blades, equally spaced. From the anti-flicker point of view, the results are entirely satisfactory, but the shutter efficiency is reduced to only 25 per cent.

At the same time, the design of the machine—which calls for a lamp with the cap at the top—imposes a limit of 500 watts illumination. For home shows with a screen of 3-4ft. width, results will be entirely satisfactory both with silent and sound films.

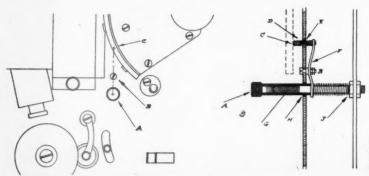
For larger shows, a 6ft. screen is about the limit for black and white sound, but the illumination is hardly good enough for colour. Similarly, in view of the lower shutter efficiency on silent films, the picture lacks crispness on a six foot screen.

Scope for Experiment

If the purchaser intends to show a large proportion of silent films, then there is obviously scope for experiment. A shutter with a 90 degree cut-off blade and rather smaller anti-flicker blades can be roughly cut out of a piece of tin. If the efficiency can be increased a little without producing an excessive flicker, then the proper shutter can be trimmed accordingly. It may be well worth-while trying this, for example, to get better illumination for showing Kodachrome at home.

The renewal of the claw is an extremely simple operation, consisting of little more than unscrewing four screws to release the cover plate. There are no tricky adjustments such as those already described for the 601.

The quality of the sound, which is quite satisfactory, depends largely on the pressure



Key to diagrams is given in accompanying article.

exerted by the spring inside the sound drum, and the correct pressure of the pressure roller. If the former is insufficient, flutter will develop. If the latter is too weak, the film will skid round the drum, producing an irregular form of flutter and scratches on the film. So make sure of these adjustments for good reproduction.

The use of the main projection lamp as the sound slit illuminant does introduce a faint background hum, as compared with the hiss of the high frequency exciter lamp on the 601, but it is insufficient to cause appreciable interference with the quality of reproduction through the speaker. If it is excessive, look to your earth. A poor earth lead will cause

far more hum than the lamp.

Screen Borders Always Clean

The gate is curved to fit the path of the claw and, giving rigidity to the film, it need be gripped only by the edges. On the sprocket hole side there is a slight V, fixed, and on the other, a deeper V, spring loaded.

No freer gate could be devised. It does not collect dirt and the edge of the screen picture is never fluffed with dust. If the claw fails to engage through damaged sprocket holes, the film is eased out of the way and the lost lower

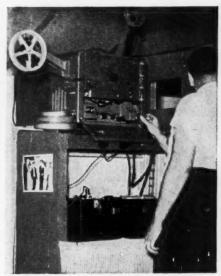
loop trips the automatic switch.

Nothing could be kinder to the film. Indeed, the only snag I have found is my inability to set the spring pressures to suit perfectly both silent and sound films. Since the latter run at a higher speed through the gate, the gate pressure must be enough to check the film at the end of the claw stroke. And if this is done to exactly the right degree, the claws enter with the barest clearance and the slapping noise practically disappears.

This is quite a point since with shafts running at relatively slow speeds, the L.516 (in good adjustment) is an exceptionally quiet running machine—a distinct advantage for the home or schoolroom show where the machine must be placed among the audience.

Curing Unsteadiness

With the springs so set, I find them too strong for silent film, and there is a tendency for the film to jump when joints pass through, upsetting the engagement of the claw and causing the automatic trip to operate. If, on the other hand, the pressure is eased to give sweet running on silent film, the grip is insufficient for sound speed. This means that the film comes to rest at the end of the stroke, or over-runs a shade in irregular fashion, causing an unsteady picture on the screen. Happily, a very simple fitting will cure this trouble. Details are shown in the accompanying sketch.



Fourfold F.S. screened their most popular short films to several thousand people during the Hendon Shiw, and answered innumerable questions about the equipment which they displayed. The Bell and Howell projector, Vortexion amplifier and Wearite deck used for the screenings are shown here. The controls half-hidden below the projector flap are the house lights fader and sound selector switch.

At the point C, midway between the two lower spring pins in the floating V guide, an additional short pin is fitted by drilling and tapping a hole and screwing in a suitable stud. In the same position, a hole about 3/16in. diameter is drilled through the main front plate, as shown at E.

Immediately below this at B, a hole is drilled and tapped to take a No. 6 BA screw, and half as far down again at H, a 5/16in. clearance hole is drilled. Opposite this and in the back plate, a 3/16in. hole is drilled at J.

Raking Out the Swarf

To do all this, you will have to take off the casting which carries the intermittent and gate, and the top cover plate to the machine. Lay the machine on its back when doing the drilling so that the swarf can be raked out without its falling down into the tripping switch.

F is a lever made up from a strip about 1/16in. thick and about 5/16in. wide. At the top end, a light spring, D, is fixed with a tiny screw and nut. It should be about the same strength as the standard gate pressure springs but preferably longer, although a standard gate spring drawn out will do.

The lever is made to rock about the screw B. The screw is driven home in the hole tapped in the front plate, a domed washer is slipped on, and then the lever. It is kept a

BABIES, GOBOS AND SIAMESE TWINS

all find a place in Movie-Maker's Diary

By DENYS DAVIS

1st December. Put kids or pets on the screen and you will have won half the audience before you start. Both are "naturals" which, by sheer subject appeal, overcome any amount of bad film technique. Since a combination of good film making and an attractive subject should prove irresistible, I was interested to hear of a new prize that has been created for this type of film. It takes the form of a silver statuette of Peter Pan. Films, to be eligible



Our Diarist met the Chairman of Pinner C.S. at their 1953 Exhibition of Film Productions. A full house was reported at each of the three shows given, and the Society's principal film of the year, Harrow Coronation Newsreel, was very well received.

for entry, must feature children on holiday, at picnics, or about the home.

This is a thoroughly sound and practicable basis for an amateur film competition; it deserves every success and might well be copied elsewhere. It should encourage the enthusiast to plan, script, film and edit his films with care. Why do I stress editing? Because the club running this particular contest is the Johannesburg A.C.C., the same society that ran an unedited film competition

last year!
And so we progress. Now, perhaps, their members will make the equal of Family Tree, Christmas Eve, Eggs for Breakfast, or Post Haste—all films, remember, that were diligently edited!

4th December. It is surprising what a lot of junk can be adapted for making films. I saw a couple of old-fashioned dress display stands stacked behind a local shop awaiting the dustman. You know the type, a chrome tubular stand with a padded top that can be raised or

lowered. They were too flimsy to make satisfactory light stands, but I scrounged them just the same. Now I have thrown away the padded tops and wired a clothes peg in place of each. A couple of rectangles of thin card soon completed my new gadgets. In the professional studios they would be called "gobos".

No Charge

I used them three times this evening while making a short film sequence indoors: first, to cut down the light on my actor's white shirt which might otherwise have been overexposed; secondly, to shield a back-light from flaring into the camera lens and, finally, I used the pair of them to direct a shaft of light, from a 500w. spot, on to the wall behind his head to give a window effect and break up an uninteresting background. Total cost of the gadgets? Junk costs nothing.

the gadgets? Junk costs nothing.

7th December. Stanley Schofield, who takes a genuine interest in the amateur and does what he can to encourage him, has been in the news again with his Siamese twins operation film. I think that his premises must rival any professional film company's for sheer

The Bond Street address augurs well for sumptuous surroundings. The lift takes one up to a reception lounge containing both a wall plaque bearing words of welcome and an illustrated map to locate the offices of his many sponsors. He aims at a "private house" atmosphere in quiet, good taste which is preeminently right for the type of service he offers.

Picture Screens Port

A few short steps up and one enters the cinema decorated in soft dove grey with maroon accents. The walls are of striped flock paper to "support" the high curved ceiling around which appropriate murals have been painted by Patrick Johnson. One touch, much in keeping with the amateur home cinema, is incorporated. A framed oil painting on the rear wall silently slides down to reveal the projection and observation ports behind, ready to do their job of work as and when required.



Above: Members of Belfast C.P.A. Cine Society smile happily: their Ten Best presentation has gone over well. Right: Ben Carleton, President of the B.A.C.C.C., attends Kingston C.C.'s Ten Best show to present awards won in the U.N.I.C.A. contest. John Daborn (centre), producer of the prizewinning History of Walton, receives one of his trophies. Behind him is the club chairman, Mr. Morris.



Single lounge chairs which can be arranged to give the "house full" atmosphere, no matter how few persons attend the preliminary screening replace the conventional tip-up seating. To cater for all tastes, both a cocktail cabinet and "morality" lighting are installed. I had a brown sherry.

Three banks of curtain lights are dimmer controlled and the 4ft. screen is covered by electrically operated curtains. As with many amateur cinemas, however, there is barely sufficient room for the curtains when they are opened; and another six inches on either side of the screen would have made all the difference.

When not in use as a cinema, the room can be employed for studio work. And full sound recording, editing and even equipment maintenance sections are available to cope with every eventuality.

19th December. If you step on it, four hours driving will get you from London to Sheffield. Leaving at 10, we still had plenty of time to complete our Christmas shopping and tour the various markets. After a hasty Christmas dinner, I arrived with minutes to spare for the City Films Kinematograph Society presentation of UNICA prizewinning films—erroneously billed as the "winners at Cannes 1953".

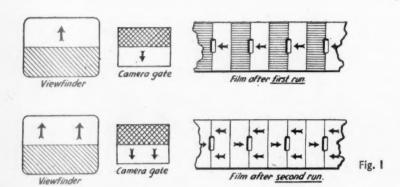
A large billboard, two newspaper advertisements, a hundred double-crown posters and a vast number of handbills failed to bring in the crowds. Not the club's fault, for the professional opposition across the road—Intimate Relations, Cert. X—was also half empty.

The 16mm. film projection was excellent because the club used a Bell & Howell arc loaned by a progressive local brewery. The only 9.5mm. film, Prizak fared less well on a 500w. Specto machine, though considering the throw and screen size the projector put up a good performance. I was surprised, however, that a more powerful machine was not obtainable in so large a city as Sheffield. I much preferred the musical accompaniment chosen here to the previous London show which was, I understand, under-rehearsed.

Friendly Group

This was my first visit to the club, which seems a friendly group of enthusiasts. I caught them "between club-rooms" since they have been moved during road widening. With luck they'll be in better premises soon, and their publicity—which has never been relaxed—should bring back their members in force. Meanwhile a programme note advises intending members that "hard work has to be put in by all". Quite a few of their members seem to share my view that it's fun to play hard, so I have a soft spot for this group.

20th December. Fog swirls in thick and fast on the journey home, so we pull into Arnold, just north of Nottingham. Here lives J. H. Whittaker the about-to-retire Hon. Sec. of the Triad Film Unit. Luck was in and I found him at home. "Why Triad?" I asked him. "Well, why the 'ad' part?" I persisted when he explained they filmed in all gauges. He didn't know, and seemed quite relieved when I told him we had forgotten how "Fourfold" came about as a club name. Film "unit" usually makes me think of four or five members, but the Triad group are nearly thirty strong. Most of their camera owners seem to favour 8mm. at the present time.



Wide Screen on 9.5mm. and 16mm.

Nothing easier — and you cut filming costs by half!

By SOUND TRACK

I'm all for variety and experiments and worthwhile changes, but I must say that my present feeling—and I think most will agree—is that wide-screen, 3-D and CinemaScope are merely providing an interesting diversion. I believe, too, they are helping to prove that, when you have a good cinematic subject to portray, the flat screen with the old 4 by 3 format is the ideal.

But on the other hand, if you want to do some wide-screen work and you are a 9.5mm. or 16mm. worker, there is really nothing easier. All you have to do is to mask off the top half of your projector gate, replace the projection lens by one of half the focal length, arrange a screen or wall surface of your accustomed height but twice the width, and you're right away. The loss in image quality is no more than the usual slight loss from a short-focus projection lens as compared with a standard lens. The enlargement of the picture is still less than that commonly accepted with 8mm. film.

Lenses Readily Obtainable

Almost all 9.5mm. and 16mm. projectors are now supplied with 2in., or 40mm., or 1½in. projection lenses, so for the wide-screen effect you require a 1in. or a 20mm. lens. These are readily obtainable new or second-hand, sometimes very cheaply, because all the old Home Movie projectors, for example, which can now be had for a song, had quite fair 20mm. lenses of such a diameter that they can be adapted by wrapping with gummed paper to fit the lens mounts of most of the more modern machines.

The above mentioned comparatively sim-

ple action gives you a chance to try the effect. Since you have masked off the bottom half of the picture by masking the top of the gate, you can show one or two existing films, including your own, with fair success, as at least the heads and shoulders of most subjects will be retained. Indeed, it is in some cases a little sobering to find how much better the top half of the picture is compared with the rest!

Naturally there are one or two precautions you should take. If you put the mask at the lamp side of the gate, it should be of blackened metal, since it will get hot. At the lens side of the gate, thin cardboard blackened with indian ink is ideal. It is not worth making a special screen. You can use a room with a white or pale cream wall.

The Pay-off

It's all good, clean fun, and now comes the real pay-off. You are only using half of the film; therefore, if you adapt the principle to your camera, you get wide-screen at half the filming cost! Using the principle of turning the film about, you run a spool through the camera with top half of gate and bottom half of viewfinder front window masked off. When it is finished you simply re-load it end-first, in the same way as with double-8mm., and run it through again. Likewise in projecting—once through normally, second run end-irst; result—twice the footage, plus wide-screen, and rewinding banished! And with it, of course, the snag (or advantage for the less energetic) that editing is severely curtailed.

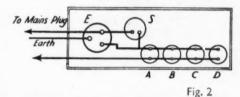
Fig. 1 illustrates the camera routine; with

9.5mm. charger-loading, there is the extra job of transferring the half-exposed roll of film after the first run from the lower back to the top half of the charger, but with very little practice this can quickly be accomplished by

feel in the dark.

Although, as I said earlier, it is almost alarming how much of the picture that matters is retained when the lower half is blanked off, you can always use the faithful framing lever when you are projecting an existing film by this wide-screen method. With it set just a bit down from the frame top, apparently resting on the heads of the unsuspecting players, you can get away with most films. It certainly blows them up! TV can't do it. But I consider it no more than a frolic, to be used as an occasional novelty presentation. It is a happy return afterwards to the usual 4 by 3 format—or even to the tiny TV screen.

ELECTRIC FIRE DIMMER



At a time of year when circumstances tempt some cameramen to embark on indoor lighting and purchase two or three photofloods, I think it worth recalling that, although various switches and gadgets have come and gone, far the simplest and cheapest method of running photofloods "dim" while setting them up is to use the circuit shown in Fig. 2. simply utilizes a 1 kilowatt electric fire.

A, B, C, D are sockets, preferably the simple 5-amp 2-pin type, into which you plug your lights. If desired, a separate switch can be supplied for each, but it is almost as good just to plug in as required. E is a socket, generally 3-pin 15-amp. type, into which you plug the electric fire. S is a shorting switch. When it points towards the lamp sockets, it should short the fire socket E; when pointing away from the lamp sockets it leaves the fire in circuit, and so the lamps burn dim. Not only does this extend their working life, but it aids the cameraman in setting up, by permitting him to work at reasonable leisure.

When, as is most commonly done, photofloods are used in conical matt-surfaced aluminium reflectors, by far the brightest part of the projected light lies in the area within between 5 and 10 degrees from the axis of the reflector. This high-spot of light can be distinguished fairly clearly if you swing the light a little to right and left, or above and below,

the key part of the subject. Now, this swinging of the lights or any movement of them is very bad when they are at full brilliance, and is likely to cause premature failure; but so long as you are gentle, it can be done with complete safety with the lamps burning

dimly.

Why, then, you might ask, does anyone bother with anything more complex than this electric fire idea? Well, first because seriesparallel switching of pairs of photofloods is really better and more compact, though a lot dearer; and secondly because the electric fire has a variable dimming effect according to the number of photofloods in use, being very slight with only one. But in practice you need at least three—and then it works a treat.

TWO KINDS OF RUNNING COSTS

You can now buy a new motor car for £275, plus purchase tax, and I must say I think this is good value, especially when you consider that the cheapest magnetic/optical sound projector, which is not subject to purchase tax, costs quite a bit more. One has to face the fact that cinematographic equipment is very expensive, and hope that standardisation and increased usage may permit some of the methods of the car manufacturers to be copied, with corresponding value to the customer.

Moreover, it is easy to do disheartening comparative cost sums on the running of cars and sound projectors. Even with the present petrol tax, the cost of covering, say, 60 miles in a two-hour run in one of these cars with four people is no more than ten shillings, allowing for proportion of insurance, tax, oil and tyres; but for two hours' running of the projector you have to pay at least £2 for film hire, which is four times as much. One might reduce the difference by letting eight people watch the film, but even at that the cost per person is double that of motoring! As for two hours of filming, the mind boggles. This would use up 30 reels of 8mm. film, costing

Talking of costs, I have always felt that the cinematographer scores just a little by not being asked all the time for prints; but on mentioning this aspect to a still photographer recently, I was defeated when he sadly replied that no one ever asked for copies of his pic-

tures.

NEW F.C.S. POSTAL PROGRAMME

The F.C.S. announces a new 16mm. sound postal programme of Scandinavian The programme is available to films. member societies only at a hiring fee of 10s. 6d. Applications (with as many alternative dates as possible) to: Federation Programme Service, c/o Mr. B. Winpenny, 44 Corstorphine Bank Drive, Edinburgh 12.



The Night the Gunman Came

Making a newsreel is good fun, especially when front-page news happens on your own doorstep,

By DOUBLE RUN



Lettering on a title should either be immaculate or look as though it really was meant to be rough. With the latter sort of title, an example of which is given above, the exact position of the lettering is not critical, and so parallax troubles are reduced. Larger picture shows set-up used for filming the title. The album was pinned to the table to prevent it slipping when the pages were turned over.

Many of us at some time or other attempt to produce a newsreel. If we have only one camera with a single lens and no means of recording a commentary, it is wise to begin with some pre-arranged event that takes place out of doors, but in a fairly confined space. We can then prepare a plan, however roughly, and rehearse it so that we shall be able to make the best use of our opportunities when the time arrives. Knowing what to look for, we shall not (to take rather an ambitious example) find ourselves shooting the crowded car park when the space ship is being launched.

A school swimming gala might make a suitable subject—especially if we were free to move as we wished. We could decide in advance which events were the best to shoot—it is a mistake to try to cover everything—and from where they should be filmed. As variety of camera positions adds interest to any film, we would find out beforehand what the pool looked like from every accessible vantage point.

Table Top View

It is sometimes forgotten that a clear open space at a rehearsal may be very different on the actual day. I once filmed a sports day from high up on top of a table that was perched on the roof of a pavilion—but even then I found that spectators blocked my view.

Some events may last longer than the spring of the camera motor. This does not matter if we are sufficiently prepared, to avoid the camera running down just before a thrilling finish. If in doubt, it is best to concentrate on filming the beginning and end of the event, and rely on reaction shots of the spectators for the middle. The most convenient time to film these reaction shots is during the events that we have decided not to cover.

Two Uses for Close-ups

If we are cautious, we can film close-ups of excited spectators without attracting their attention, even when using an ordinary \(\frac{1}{2}\)in. lens. Notice how such shots are used in the professional newsreels. They are usually cut very short so that they add to the enjoyment of the event without being a serious distraction. They not only serve the useful purpose of filling in continuity gaps—a two second shot of a cheering fan is often used to fill in a twenty minute gap in a football match—but they communicate emotion, usually excitement or amusement. So the wise amateur will be very careful to film enough of them.

B.C.U.s of programmes can also be used to separate one event from another, but like subtitles they should never be used without a good reason. They become tedious if they merely explain something the audience can

easily see for themselves.

The usual criticism levied against the professional newsreels is that they are hurried and superficial. In this respect, the amateur can be at an advantage. If he is filming a swimming gala, for example, he is probably particularly interested in one competitor. He can use this interest to give his film point. If he presents the individual sympathetically, the audience will come to feel a personal interest in his success or failure. The best amateur newsreels do not attempt to copy the brash take-it-or-leave-it presentation of the professionals, but try to interpret as well as to show items of interest. Ideally, they should reveal the reason for, the preparation and the result of an event, as well as the event itself.

Off-the-Cuff Shooting

The movie-maker at the swimming sports need not, of course, follow the fortunes of any one individual-but he should have some considered aim in view. It might be that he wants to show how the event was organised, what purpose it served or how his family enjoyed watching it. If his film is carefully thought out and planned it will be much more interesting than the necessarily rushed work of the professionals.

Sometimes, however, events catch us unprepared, and we have no alternative but to shoot off the cuff. This happened to me during my last holiday. I discovered after breakfast that a car had crashed into my garden in the middle of the night. I was told that after attempting to hold up a local garage the driver had been pursued by the police until his car had skidded off the road, carrying



With players drawn from the local drama group, Crawley F.U. are making a film of Maupassant's short story of the Franco-Prussian war, Two Friends. It will be a first film for all but the cameraman. Two Ensign Kinecams are being used.

a telegraph pole and several of my fruit trees with it. The police had arrived a few minutes later, only to find that the gunman (and his dog) had escaped, apparently unhurt.

I inspected the wreck, and felt that I should try to cover the story. Even if the film were not a very successful newsreel, I hoped that I would at least obtain some useful stock shots—and there was always the possibility that I might be able to film the gunman being dragged from behind a nearby hedge, or fighting it out with the police!

Getting Family in Picture

As the car had come to rest in deep shadow, I loaded my camera with Super X, and spent most of the day exposing 55ft. of film on shots of the crashed car, the police, the erection of a new telegraph pole, the arrival of reporters, photographers and a crane, and the eventual removal of the wreck. I was careful to include the family in some of these shots.

The problem was how to edit this perplexing jumble of long, mid and close shots into an intelligible whole. I had to find some way of describing the complicated situation without the aid of a commentary. Eventually I decided to explain as much as possible before the main part of the film began. So I collected all available newspaper accounts, filmed a selection of them, and edited them like this:

- Fade in; headline: HOLD-UP THEN 80 m.p.h. CAR CRASH
 B.C.U. of part of this headline: 80 m.p.h.
 C.U. of another headline: CRASHED AT
- C.U. of another headline: MAN CRASHES AFTER 90 m.p.h. CHASE
 C.U. of a fairly long newspaper account of the hold-up and crash; fade out. After this, the main title fades in.

I hope that the first four shots arouse the audience's interest and give them something to think about. It might have been interesting to have approached the whole thing from this point of view, contrasting what really happened with what the Press made of it.

Time-Saving Titles

A number of other titles were also needed, and to save time I decided to film them in such a way that neither elaborate lettering nor accurate centring would be required. So, using a small brush, I quickly painted the letters in white ink on different pages of a small album that my dealer was giving away with each developing and printing order.

I was careful to make my rough lettering look as though it were meant to be rough, and then I outlined the letters in black, to give them a firmer appearance. I filmed them, using the set-up shown in the photograph. As can be seen from the frame enlargement, the title is slightly to the right of the picture, but as it is balanced by the opposite page of the album and the fingers, its exact position is not critical.

The hand, by the way, turns over the main title to reveal the first of the three sub-titles: "It was after breakfast that we were told there was a car in our orchard", it also turns the last sub-title, "The next day the man and his dog were caught six miles away", to reveal "The End" on the next page.

As it was not possible to show in a single shot, the car in the garden and the road from which it had skidded, I was still afraid that an audience might find the situation confusing. So I arranged the shots in what seemed to me

the most logical order.

Establishing the Scenes

I began with the first thing an audience would look for—the crashed car. A close shot showed its wheel resting on the smashed telegraph pole. A shot from the road followed, looking down the pole to the car at the far end. As a workman's shovel could be seen in the foreground, the next shot showed workmen digging behind the gap through which the car had crashed. I hoped to establish the layout of the scene in this way.

The sub-title seen in the frame enlargement was needed to remind the audience that the gun-man had escaped. I expressed it by a question that everyone was asking. After more shots of the crashed car, the arrival of

the breakdown lorry was shown.

It was here that the real trouble started. The second side of the film was marred by edge fogging at progressively shortening intervals down its entire length. As I had taken

great care to load and unload the film indoors with the curtains drawn, I returned it to Kodak. They replaced it, but pointed out: "There is no doubt that the fogging occurred while the film was on the reel, but we believe that had the reel been faulty, the whole of the film would have been affected. It seems to us, therefore, that inadvertently you allowed the film to become loose when removing it from the camera, thereby fogging it."

Widespread Complaint

I certainly was not conscious of doing this, and as there was some very slight fogging on the first half of the reel, I suspect that the reel must have been imperfect. Edge fogging, if only at the beginning and end of each half of double run film, seems such a widespread complaint that I do not suppose any 8mm. filmer has not experienced it.

Only the other day I heard from someone who uses an efficient changing bag, and yet still suffers from it. I would be interested to learn how many of us are convinced we take every precaution, and yet are still troubled by

this annovance.

As there is no excuse for showing fogged pictures on the screen, I had to make a cut wherever fogging occurred. This meant that many shots had to be shortened until only a few inches were left. However, I had taken a fair number of reaction shots of reporters, workmen and the family, and these close-ups saved the day. I substituted them for the fogged parts of important scenes, as well as using them to bridge the numerous continuity gaps. In this way, I managed to salvage something from the wreck.

If this experience of newsreel filming has taught me anything, it is the value of "cut-in" shots. So next time I film a newsreel, I am going to take more reaction shots than ever—and I am going to choose a subject that will allow me to work to a definite

plan.



No camera dolly? A perambulator will do well enough if it has a firm, even surface to run on and is propelled with care. Enfield C.C. found it served them admirably for shots they made for their publicity film, Let's Get Moving.

WE MAKE OUR CREDIT TITLES

and start an all-out shooting drive. This is the fifth in the series describing the making of a club production by East London C.C. (South Africa).

By F. HILL MATTHEWS

2nd June. We do get some knocks! One of our members, a nurse, has just begun six months of night duty and has only one free evening a week—the first of which was yesterday! Without her, we could do no scenes from the film proper, so decided to re-take the acted technician's credits (see Oct. issue) immediately, instead of keeping them until last.

As usual with superimpositions, we were careful to record the exact footage and number of frames exposed on each scene, but when we back-wound the evening's work, preparatory to superimposing the credit titles, we discovered that the H16 was playing tricks. On reaching the frame number from which we began, the footage indicator did not agree with our records.

Problem: Which was Right?

Had there have been any warning of this trouble, we could have decided the limit of back-wind by counting the revolutions of the crank (8 frames per turn), but as it was, we did not know which (if either) was correct—the footage indicator or the frame counter. The majority of technicians decided that, since the frame counter was friction driven, it must have been guilty of slip in back-winding. We can only hope for the best!

8th June. Our titling set-up, although simple, takes quite a lot of erecting, so to

long as sufficient footage is shot to cover the action and no re-takes of the latter are necessary.

The white card letters we are using are rather large, and since the titles were required low in the frame, we had to shoot at a distance of six feet. The titler accommodates a card at a maximum distance of 4ft. 6in. so we bolted the framework vertically against a heavy carpenter's bench and placed our black velvet-covered board on the floor.

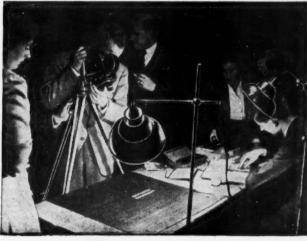
Locating Title Board Position

The board's correct position was located by two blocks of wood forming an "L", trapped by heavy iron girders. Thus the board can be safely removed for positioning the letters (a "T" square and guide marks assuring uniformity) and it can be replaced exactly without having to look through the view finder. Two No. 2 photofloods on adjustable stands provide the illumination.

9th June. We had three reasons for feeling cheerful tonight. The shooting went off like clockwork; our nurse has promised us the next two Tuesdays; and we roped in a new member, a recording engineer with oocles of equipment, who is also connected with commercial film production. We now have two professional members.

With the possibility of the nurse's other activities preventing completion of *Uncle*

save time tomorrow two of us met tonight to get everything ready. We began early and, since we felt like work, decided to reverse our normal practice and shoot in advance the titles for tomorrow's acted credit scenes. There is nothing wrong with this system, so



British clubs, too, tackle the sometimes exacting task of producing credit titles. Here Astral C.C. are seen filming the credits for a recent film, vertical camera set-up making for ease of working and absence of borders helping to obvicte parallax troubles.



And down under they are busy, too. Australio's latest club is Allunga F.U., at present preparing for their first production. Here the founder members, who recently emigrated from this country, are studying a nearby location; it certainly looks as if it deserves consideration.

John Stays for some months, we are going to make an all-out drive to shoot the remaining 39 scenes on the two promised Tuesdays. Everyone has pledged 100 per cent effort, but one technician was overheard to remark darkly, "As soon as the perishers are all here, we'll lock the doors".

15th June. That old bugbear continuity has caught up with us. Our continuity girl is on holiday, so we decided to check her notes and sketches to see that all was well. It wasn't! She could probably have to'd us all we wanted to know, but when we had to translate the meaning of arrows with hieroglyphics on them pointing to numbered crosses, we found it tricky. There can be no delays in tomorrow's shooting, so there was nothing for it but to project all the footage tonight, bit by bit, and fill in what gaps we could.

In the Clearing up Stage

Our night's work gives us a 95 per cent chance of getting the action correct, but there is still one reel being processed, limiting our checking by several scenes. A story production can go a long way before any major continuity problems arise, particularly if the greater part of each sequence is shot week by week, with one or two scenes left over for clearing up later. We are now in the clearingup stage.

16th June. What a night! We had optimistically scheduled twenty-two scenes, and actually completed twenty-seven. There were only three short delays: the first, an expired No. 2 lamp, and the other two—yes, you've guessed it—continuity lapses.

We had three changes of set during the evening, and in each case had the greatest

difficulty in deciphering the continuity girl's notes regarding the positions and nature of the props. She had always been able to tell us where everything went, and we quite expected to find the necessary information. How she ever managed it is quite beyond us. But fortunately the assistant cameraman had brought with him several half-plate enlargements, providently taken during production, so all was well. Moral: always take double precautions.

Fading for Mixes

Quite a few mixes were on our schedule, and to effect the necessary fading in and out we used a hint given in A.C.W. many years back. Some months ago, Bill Schroeder turned up an aluminium lens hood, coated flat black inside, to fit the exposure ring of the f/1.4 Switar. Screwing into the outside circumference of the hood is a long metal pin which is visible—when so positioned—in the view-finder.

All that is necessary to arrive at the operating stop for a fade-in (while remaining at the rear of the camera), is to set the lens to that stop and push on the hood. Then you note the position of the pin through the view-finder, re-set the lens to f/22 and fade in until the pin reaches its previous position. For fading out, merely close the lens to zero.

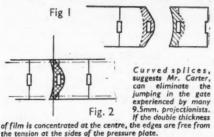
There is one point to bear in mind: to line up a shot properly, it may be convenient in the case of a turret camera to swing the turret, as the hood obstructs the view through the finder. So make sure that the correct lens is in position when you are ready to shoot.

22nd June. A skeleton crew met tonight to cope with the two remaining scenes of Uncle John, and a few inserts. The first was

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2. exchanged here

JUMPING SPLICES

Sir,—Mr. de Rees, who complained of splices jumping in the gate on projection, may be interested to hear of my own experience of a similar occurrence in 9.5mm. Although hand-made, with the assistance only of the old Pathescope metal splicing press, my own splices passed quite happily for some years through Ace and Gem projectors. When I acquired a Specto my films became afflicted with a double jump on the passage of each splice through the gate,



sometimes severe enough to bring a sprocket

hole into view.

Specto Ltd. suggested that a reduction in the tension of the gate pressure springs might remedy the fault and kindly sent me some spares for experiment, but I found that any reduction of tension produced a marked deterioration in picture steadiness.

I eventually decided that the precise length and placing of the pressure plate with relation to the position at which each frame line came to rest momentarily was such that either or both of the upper and lower curved ends of the pressure plate exerted a squeezing action on the double thickness of film at each splice. On the withdrawal of the claws the film was therefore impelled slightly upwards or downwards as the springs pressed the pressure plate home.

The obvious remedy seemed to be to alter the relative position of the splice (or, at any rate, that portion of it on which the raised edges of the pressure plate bore) with relation to the frame line. A splice in mid frame was out of the question, so I compromised by making a curved splice, cutting and scraping the ends as in Fig. 1. This has

the effect of displacing the double thickness of film at the edges of the film away from the frame line as Fig. 2 makes clear.

It is a fiddling job and remaking all my splices is driving my wife to distraction, but projection is now practically perfect.

ICKENHAM.

C. A. CARTER.

KEEN TYPE

Sir,—I bought an 8mm. Kodak camera, projector, screen, titler, viewer, exposure meter and a Chaplin short for £85 two years ago. Until then I had been a keen still photographer. As a general store keeper at this very popular resort I find that an interest in cine work is a wonderful introduction to other enthusiasts.

I get considerable pleasure from showing films to other people, and for local shows I pack projector and programme into a picnic basket and travel by push bike. I usually rely on the wallpaper, a painted panel, a door or a sheet to serve as a screen, since I have found cycling with my roller screen a hazardous experience! Being a lazy projectionist, I avoid the fag of threading the lower spool by letting the film pour into a container straight from the gate, and I rewind directly back on to the top spool.

Merry Maori

A Maori community 25 miles away made arrangements for me to give a show, and among other films I showed them a Kodachrome record I had made of their own festivities a few weeks previously. The only snag was that I had to hang the screen from a rafter, with the result that I was constantly dashing from the projector through the audience to prevent the screen twisting in the draught. But from this position I could watch the faces of my audience. Their laughter as they recognised each other—and especially at a shot of a slightly tipsy Maori dancing happily on his own—was most rewarding.

Last year I went to the South Island by air, and took my projector with me. The extra cost was about 10 per cent of my own fare, but the eleven shows I was able to give made it well worth the expense. On this trip I used a new Weston meter, but I got more disappointments through using—or

misusing-it than in all my previous work.

One evening two years ago I had been entertaining three Londoners with a film show when the daughter of one of them rushed in to tell me my shop was on fire. (Incidentally, my capital on leaving London at 16 was 12s. 6d. By this time I had my own business with a turnover of £13,000, and I owned the block of shops containing my store and a home—not to mention a wife and four sons.) I cycled down to the shop, waking my assistant on the way. There was no fire alarm system, so it was a case of doing the best we could.

Another Nero?

When the fire got out of control, and I was ordered out of the premises, I grabbed my camera from the office and ran off the Kodachrome with which it was fully loaded. Sceptics said I should not get any results—until they learned I had a f/1.9 lens. Actually the film was remarkable, and our trade journal commented that Nero fiddling while Rome burned had nothing on me!

Five days later I re-opened in a hall, thanks to the help of my opposition store-keeper and his staff. But within a week the town was flooded, and I suffered further losses in my bulk store. This time I got a monochrome record of the event! Incidentally, if anyone is prepared to accept the responsibility of duplicating the Kodachrome film of the fire, I will be pleased to send them the original.

My present cine hopes centre around filming the Queen on her visit here. It will be an everlasting disappointment if I fail to get what I want on such an occasion.

RUSSELL, DAVID H. WOODCOCK.

Russell, New Zealand.

Who can doubt that Mr. Woodcock will get what he wants? We wish him good fortune, a fine batch of close-ups and never an unusable shot.

CINE ON THE ROYAL TOUR

Sir,—I enclose a press photograph showing Her Majesty Queen Elizabeth aboard the Gothic, with her cine camera beside her. Amateur cine workers should be proud to know that she shares our hobby with us. May the royal tour provide us with some fine records.

CAMBERLEY
CINE GROUP.

Mr. Miller also sends a photograph of the Queen, taken before her accession, looking with interest at his still camera. He discussed its operation with her and reports that her knowledge of the hobby is very considerable.

GEORGE L. MILLER.

SPROCKET DISEASE

Sir,—Recently I sent a large batch of 9.5mm. reversal film for processing. Nearly every shot suffered from the central light streak known as "sprocket disease".

On complaining, I was told that sprocket disease was due to "the combined effect of under-exposure and subsequent processing correction". When I queried this surprising explanation, I was assured that this laboratory had never experienced this trouble with correctly exposed film. As the shots varied only slightly in exposure, some being slightly under, some slightly over, and nearly all correct, the second answer was even more surprising. Whatever the automatic correction, some of the exposures must have been right in the first place.

I can readily produce "sprocket disease" by hasty processing of trial lengths in a dish, by excessive agitation, and it is obviously caused by an uneven flow of solution induced by sprocket holes. It may be more noticeable where the exposure is wrong, but it should be avoidable. I have never met it when processing my own films in a rank

LONDON, W.1. LAWRENCE WRIGHT, M.A.

The light zone known as "sprocket disease" is a typical recurring 9.5mm. trouble, and it unquestionably happens from time to time on correctly exposed film. But it most commonly occurs when there has been an exposure error: it is, so to speak, shown up in under-exposed shots.

INDOOR EXPOSURES

Sir,—I do not agree with the author of "Filming Indoors" (Dec.) when he says that subject-to-camera distance does not matter. An exposure meter will prove that he is wrong.

WELLING. F. J. BISHOP.

No it won't ! The article quite rightly stated that camerato-subject distance does not affect exposure. Look at it this

(1) The exposure required depends, for a given subject, on the incident light. The best way of estimating exposures is either to measure the incident light at the subject, or to measure, very close to the subject, the maximum brightness of an artificial highlight. The theory behind this is to be found in Dunn's Exposure Meters and Practical Exposure Control. Obviously these techniques give the same reading wherever the camera may happen to be—and correctly so.

(2) The reason why folk fall into the error of thinking that camera distance appreciably affects exposure is that they take integrating light readings with their exposure meter, and note, particularly in the case of interiors where light is limited and concentrated on subject centre, that as they walk away from the subject, the reading decreases. This is merely because whereas near the subject the meter only "sees" the bright parts, when further away it "sees" also





Rookery Farm F.U., a newly formed club, are at work on their first production. 500 watt spotlight was made from a coffee tin, an ex-W.D. spherical mirror and linoleum spill rings. lighting technician is ere seen controlling the intensity of the "moon" to match the key lighting. The continuity /props directs an electric fan to obtain a breeze effect. The picture at the bottom of opposite page shows the scene as it appears in the film.

an increasing amount of darker areas, so shows a lower reading, since it only thinks in terms of average light.

(3) The acid test is to take two shots of a typical semiclose-up, lit by three photofloods, first from six feet then from twenty feet. They should be shot at the same aperture in order to match. If in the latter case compensated processing is used and there is no background light, the effect is actually the opposite of that expected, namely, faces will be even lighter at twenty feet than at six feet due to the processing trying to lighten the dark background which does not exist in the closer shot.

A BYRE YOUR LEAVE SHOW

Sir,—Readers may be amused to learn that I recently put on a film show in a cow shed. Of course, the cows were not with us. During the show I rather wondered what they would have made of it all. The audience of about thirty sat on bales of straw, and altogether it was a real country evening. The biggest snag was the "tickles" from the equipment, due no doubt to the damp concrete floor, but we got over that by standing on boards.

The villagers are very keen for us to go out again this winter, but they have decided to book the village hall for the next show!

A show which certainly takes the biscuit—or is It cow cake? Has any other showman given a programme in even odder circumstances?

BLOWING UP

Sir,—Having thoroughly digested Mr. Percy Brentnall's letter (Jan.) I have decided that now I have heard everything. I am intrigued to learn that a "brilliant" 5ft. 6in. picture was obtained from a 100 watt lamp at his show presented to 700 people, and that there was little difference in screen quality between a picture of this size and the 3ft. one

he projects in his home. I am now waiting for some enthusiast to tell us that he has projected 3D on a wide screen, using 8mm. film with a 12 watt lamp.

I have used a Victor 40 with 750 watt lamp for some considerable time, and if Mr. Brentnall's experience is anything to go by, I should be able to obtain a "brilliant" 20ft. picture, which, of course, is ridiculous. SALFORD, 7.

K. BAKER.

UNIVERSAL FOCUS

Sir,—Re "Universal Focus? No Such Thing!" (Nov.), I should call the lens on the Campro combined camera projector which I bought about 1937 a universal one. Stops marked on it were f/1.9 for projection and from f/3.5 to, I think, f/22 for the camera. At fixed focus, I could get acceptable but not entirely sharp close-ups with it at a distance of three feet, with similar falling off of definition at infinity.

New Parnet. E. C. DICKINSON.

SOUND ACCOMPANIMENT

Sir,—Leader Strip (Dec.) states "Clearly sound is of the greatest importance and warrants consideration at some length," and "certainly sound in some form is desirable for every film." Maybe I'm not qualified to pass an opinion—I am nearing seventy and bought my first 9.5mm. outfit only four years ago. I've learned a lot from A.C.W., my only source of information; but I can't understand why sound is necessary to a good

If I attend an orchestral concert I don't expect to see a film accompaniment; the

music is all sufficient. Why, then, is it necessary to boost a film with sound? There can be only one answer: the film is not all sufficient. What a slur on the amateur! But the writer does qualify his statements by saying: "For the majority of amateurs sound is at present additional to their needs." Long may it continue so!

STIRLING. N. MILLAR.

We plead not guilty. We didn't say that sound on film, tope or disc was essential but that a sound accompaniment, provided by gramophone records, was most desirable. After all, professional silent films were never shown mute once they had emerged from the fair booth and nickleodeon. Indeed, towards the end of the silent film en, a great deal of attention was paid to musical accompaniment; and during shooting an orchestra often played to help the actors get into the right mood. One has only to screen a family film mute and then show it to the accompaniment of one or two orchestral records to realise how much the accompaniment assists the presentation.

HOME-MADE REWIND

Sir,—I have made my own 9.5mm. rewinder from two of the small grinding stones sold in Woolworths. I removed the stones and cut off the piece of metal which holds the thumb screw for fixing the grinder to the bench, leaving it just long enough for a hole to be bored to fix on to wooden supports, made of wood lin. thick, 3in. wide, and 5in. high. These in turn were screwed on to a board 22in. long by 4in. wide and lin. thick, so that after the rewinder ends were fixed, there was about 7in. clearance from base to centre of the rewinder.

I fixed a circular piece of metal on spindles with a stud to carry the spool and a small bush to fit the hole in the spool. This clearance allows ample room for a 1,600ft.

9.5mm. spool. The original nut for the spindle can be used to hold the spool on when rewinding. I have also fitted a small Ensign splicer with a gadget to open and close the film retainer, so that after repairing films I need only press down a small lever to open the film retainer. I find my rewinder well worth all the trouble—besides being very cheap.

DUNDEE. J. E. BLACK.

The rewind idea will be familiar to older movie-makers before the war the multiple stores were a popular source of inexpensive gadgetry—and will, we hope, interest the newcomer.

A FEW GROUSES

Sir,—May a nine-fiver express a few grouses? Why is it that: (a) there is no expiry date on Pathe stock? (b) there is no cheap, sturdy tripod on the market? (c) Centre Sprocket's page appears to be diminishing in length (though not in usefulness)? (d) Gevaert positive stock is sold only in tins of three, requiring a large outlay for the small amount needed for titling? (e) films returned from processing don't come back on reels? and finally (f) A.C.W. is only published monthly?

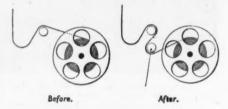
Wembersy.

C. A. Hudson.

SPECTO REFINEMENT

Sir,—I have just spent half-an-hour fitting an idling roller below the lower sprocket wheels of my much appreciated Specto dual 9.5/16mm. projector, and pass on the idea to other users. The sketch shows the idea and the way in which the film is now engaged around about three-quarters of the sprocket wheel when film is finishing and take-up almost full, whereas formerly it engaged only about forty per cent of the circumference.

The metal was easily drilled (after taking off the fan by loosening a grub screw) and I got a bolt threaded at the end and the roller itself was taken from an old magazine, then covered with thin leather. It is held on the bolt end by a nut and lock-nut, and another magazine roller has been filed down to act as a spacing



sleeve so that the roller is in the correct

position. This is no criticism of the Specto, which is a fine little machine and astonishing value, but I did find that the lower loop shortened and then got lost, even when I adjusted the take-up tension, as advised by manufacturers. The extra wrap around seems to have cured the trouble, which did not occur with prints, and may have been due to faulty splices here and there. But then, the amateur's projector must work on films which are not always a hundred per cent perfect, I think. Specto has sprocket teeth on the wheels one side only, and I seem to remember you did mention this point about the slight wrap round of film in your original review of the machine some years ago.

St. Aubin, Stanley Jepson, Jersey, C.I. A.R.P.S.

UNKIND TO WIVES

Sir,—If one day we were to see an advertisement in A.C.W. "Wife, excellent sound, exchange for good silent projector", what a good subject for a film it would give us!

HULL.

R. LAMB.

A sequel to Travel Logged ? Mr. Lamb sends us an odd ode in the manner of Cyril Fletcher elaborating on this unkind-to-wives whimsy, the last verse reading: Oh when I read my Cline World, I know I'll cop it 'ot, I'll be buried there for hours in it until I've read the lot,

Oh when I read my Cine World, I know I'll cop it 'ot, I'll be buried there for hours in it until I've read the lot, They can't prevent me dreaming, love, of thee.

What a lot cine widows have to put up with I



Southall C.C. and Kingston and District C.C. are among the many clubs which have held successful presentations of the 1952 Tesest. One Kingston member appeared in the role of the commissionaire who is featured on posters and programmes. Fishers All gained most applause at the Kingston show, with History of Walton a very close second. Members were particularly praised for their synchronisation of the musical accompaniment to the programme.



STOCK SHOTS

Sir,—Mr. Everson's account of the professional's use of stock shots (Dec.) made fascinating reading. His observation and memory must be quite extraordinary. Incidentally, I think I can help him with the one example he was not sure about—the volcano in Road to Bali. I believe this came from Aloma of the South Seas, another Paramount production, and I have a sneaking suspicion that it turned up again more recently in When Worlds Collide.

Newcastle-on-Tyne. D. H. LARKIN.

SOUND EFFECTS

Sir,-Although there is much useful and



Sidetracked is one of the most controversial of the 1952 Ten Best. At Kingston and District C.C.'s presentation "the quick change shots were thought an impressive feature and were keenly discussed afterwards". But the Amateur Cine and Photographic Club, Brighton commented, "It needed an X ar at least an A certificate, although it had to be shown to a U category audience."

valuable information in Mr. Blake's article on making sound effects (Jan.), I must confess myself a little puzzled by his suggestions for faking the sound of a soda water syphon and an electric light switch. Surely it would be simpler and more effective to use the real sound in cases like this? I am beginning to wonder when we shall read that the sound of coconut shells being banged together can be obtained by riding a horse swiftly past the microphone!

RINGWOOD, HANTS.

JOHN STEVENS.

FILMS AND TV ON SAME SCREEN

Sir,—For the past year or so, the scope of my home-cinema has been considerably widened by the addition of a home-made projection TV set, operating on the same 40° x 30° screen as the film projector. When we don't like the TV programme (e.g., Cine Club) we can switch to my own films (or vice-versa!).

London, W.12.

E. W. Berth-Jones.

QUERY CORNER

Sir,—For an amateur documentary I am anxious to obtain 8mm. shots of a few feet each of Milford Haven (Pembs.) and Normandy. Perhaps some readers will be so kind as to offer suitable lengths.

THATCH COTTAGE, RONALD PARKER.

FRIDAY BRIDGE, CAMBRIDGESHIRE.

Our correspondent is also in need of shots which are readily available commercially, but readers are reminded that free insertion of "wants" in Query Corner is limited to requests for amateur work.





Roaring into the night, past plat on a black thread) and through by fireworks, with soap bubble: "atomic bursts", the spaceship way. But only the camera move of flight. In the exterior scene has landed (long shot of pilot fre

The story of Two Lives We Live concerns Doris, a factory girl, and her entanglement with Mac, an unhappily married man with a small son, Bobby. Mac takes his wife, May, Bobby and Doris to the seaside for the day, and as they doze in deckchairs on the beach Doris, Bobby and Mac each have a dream which reveals their subconscious desires.

Doris imagines herself the owner of a mansion set in beautiful grounds, where Lord Cholmondeley (Mac) proposes marriage to her. Young Bob dreams he is a spaceship pilot who guides his rocket to an unexplored planet, escaping in the nick of time from the

Mac has a nightmare, in which Doris encourages him to kill May; poison, a knife and a gun fail to affect her, and eventually Mac pushes her from the top of a cliff. He wakes in sudden terror and, overcome with remorse, ignores Doris and promises May he will turn over a new leaf. The four leave the beach, Doris trailing disgruntedly in the rear.

We started shooting well before the script was finished. The story is divided into thirteen sequences, and if anything went

Spaceship Flight, Pa

all on 8mm. in Ten B

By J. E. T

wrong with one, we modified the others as we went along. After we had all agreed on a sequence, I wrote a shooting-script. When I came to shoot, however, I found I hadn't time to refer to the script, so I shot off the cuff, altering distances and angles as I thought best.

Although there were several locations yet to be visited, we ran blithely through the sequences without rehearsal, taking shots in story order from whatever position seemed best. This procedure proved remarkably successful! One good point about it was that it gave us several long stretches of film which did not require splicing, the camera

The young pilot arrives on the mysterious planet. His space flight suit is brilliant scarlet; his helmet is made of perspex, and the oxygen cylinder he thoughtfully takes with him is a vacuum flask transformed by silver paint. He has not been long in the new world before a highly dangerous-looking insect flattens itself agginst his helmet.

monster inhabitants.







nets (rubber balls suspended clouds of meteors, powered by blown through a ring for (10in. long) hurtles on its s, panning to give the effect on the right, the spaceship med by fins in foreground).



All illustrations on these and the following two pages are frame enlargements from Two Lives We Live.

rehistoric Monsters

est Prizewinning Film HOMPSON

> having been started at just the right moment at the beginning of an action. The actors knew the story thoroughly, and when told what was required of them, played each shot without having to rehearse.

> All the seaside shots were taken on one day. The actors carried on just as if they were having a day at the sea while I dodged round them, filming for all I was worth. All I had to do in editing was remove a superfluous shot or two.

The greatest aid to quick filming of this sort is the built-in exposure meter. If I had used my hand meter to check every exposure, the action would frequently have been lost

before I was ready to take the shot. Although I have a tripod, I held the camera for much of the film—again to save time. But there is no sign of handshake: the secret is to wedge yourself against some object and hold your breath while shooting.

The mansion grounds of Doris's dream are actually part of a public park. Every time the sun came out, the crowds came with it, and we had to dodge people all the time to get the players alone in the scene. The love scene was the subject of comment from a gang of boys only a few feet away!

Bob's rocket-ship was no more than 18in. long. The aluminium fins were fitted into slots in the wooden body, which was bored to take a \(\frac{3}{8}\)in. dia. tube. Originally a combustion chamber was fitted on the end of a brass tube which projected about 6in. from the nose. The tube was fed with compressed air, and coal gas fed through a second tube inside the first. A piece of fuse wire connected across the mains through a switch was wired over the mouth of the combustion chamber. When the rocket was to take off, air and gas were switched on, the camera started and the switch closed,





The monsters which appear to chase the intrepid space pilot are of plaster and concrete and are a feature of the old Crystal Palace grounds. Quick cutting from boy fleeing in terror to fearsome beasts looming up at him helps to suggest that the latter actually move. A quarry in another location provides a desolate crater across which the pilot scrambles.



For the dream sequence in which the girl in the case entertains her lover in the grounds of a stately mansion of her own imagining, the producers of Two Lives We Live went to a public park, and by careful camerawork have contrived to suggest that it is a private pleasure garden.



blowing the fuse wire and igniting the gas.

Coal gas gave a blue flame (all the dream sequences were filmed in Kodachrome) but was unsatisfactory because it burnt too clearly. So we next tried acetylene with compressed air, but while this gave a beautiful jet, it was so complicated to set up that we couldn't take the rocket on location. It also meant that we couldn't show the nose of the rocket, as it had two rubber pipes and twin flex attached to it.

Paynes, the firework manufacturers, eventually solved the problem for us by supplying fireworks with a burning time of over a minute. We fitted these into the outer tube, and thus we could show the rocket in free flight, not only against a black background, but in the open air against real scenery. Yes, the rocket actually moves!

A quarry at Pitch Hill, Surrey, was among our locations representing the planet on which Bob lands. (Others included a lane at Effingham and the grounds of the Crystal Palace, where an island in the boating lake contains a number of huge plaster and concrete prehistoric monsters.) We tied a long black thread from a boulder in the middle of



the quarry to a fence at the top. The rocket was to slide down this thread backwards with the jet on, for the landing, and then with the camera upside down we could have obtained a shot of its taking off by reversing the film in splicing. But someone broke the thread by shaking the fence, so we adopted another method.

We found a hefty tree trunk, attached the rocket to the end by thread, and Mac, our villain, swung the trunk over my head while I squatted on the ground trying to pan with the rocket. Everything went wrong—and we have some amusing shots to prove it! The trunk came into view at the end of the pan, I was nearly decapitated and finally the wind arose at just the wrong moment.

Eventually we gave up in disgust, and decided that the rocket could land after dark. So we filmed it indoors against a backcloth, getting an effective result and saving ourselves a great deal of trouble. But among all the dud shots we did find one very impressive take-off, with the rocket rising and accelerating past the real scenery.

For nearly all the shots of the flight the rocket was supported horizontally by two black threads, movement being supplied by the camera which panned along the side. The earth was represented by a blue ball covered in putty to form the continents, and the mysterious planet was covered with putty in large crater-like shapes. "Atomic bursts" were soap bubbles blown from a wire ring.

At one point the rocket appears to hurtle through a shower of flaming meteors. To obtain this effect the rocket was suspended







The Introductory family-on-the-beach scenes were shot with a fine disregard of the holiday-makers who frequently come within camera range and yet appear to be unaware of either cameraman or players. It is from this setting that the film dissolves into the dreams of Doris, Bob and Mac.



The poison which he pours into her tea has no effect, a knife passes harmlessly through her, a pistol refuses to fire. Colour filters are effectively used to heighten the sense of bizarre unreality.





Scenes from the nightmare sequence, played against plain, luridly coloured backgrounds. Husband pursues wife along cliff edge; her feet are leaden and he rapidly gains on her.



vertically by its nose while the camera was laid on its side on the pivoted back-rest of an office chair, so that the rocket appeared horizontal in the viewfinder.

The meteors were pea-sized tufts of cotton wool soaked in paraffin and ignited on a metal lid; they were pushed from the lid so that they fell singly and in groups near—and sometimes on—the rocket. After about a dozen had fallen, the camera was stopped, the firework in the tube ignited, and while more meteors were pushed off the lid, the camera panned to make it appear that the power of the jet was lifting the rocket clear of

the meteors' path.

I have been complimented on the "colour lighting" used in the nightmare sequence, but this is credit which I do not deserve. I merely used colour filters in the normal way until I found that the patchwork nature of our "plain" black background (made up of black-out cloth, skirts and jumpers) showed too clearly on the screen. Then I substituted coloured celluloid which was rather badly scratched. It made the background appear completely dense and gave a useful soft focus effect to the subjects.

My lighting was four small photofloods in a biscuit tin fitted with a handle. Highlights were picked up by two small photofloods in aluminium reflectors. The whole sequence was shot without a script in about two hours, and the results were far better than we had hoped. Incidentally, all the indoor work was lit by this biscuit tin, and the results confirm my view that it is unnecessary to have batteries of lamps all over the place unless a wide angle lens is being used.

My method of "blending" black and white to colour—or vice-versa—may be of

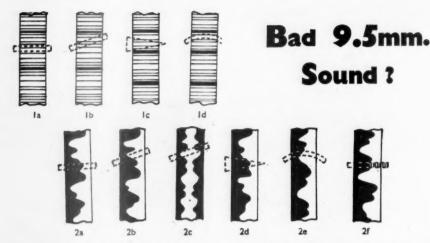
interest. One example of my use of this in the film is a slow change from the reflection in a lake of Doris and Mac embracing at the end of Doris's dream (Kodachrome) to the "real" waves lapping on the beach (monochrome). Here the colour change was very gradual and almost imperceptible.

Suppose that the change from monochrome to colour is to take place over 2ft. of film; 1ft. of monochrome and 1ft. of colour film must be treated. 1ft. before the end of the b. and w. I begin to fade out in the normal way during shooting, usually by means of a fading glass. (A frame-counter is an advantage, but I have got used to counting aloud.)

The film is then wound back lft., and the camera directed at a sheet of adequately lit white paper. The black end of the fading glass is placed over the lens and immediately the camera is started, the glass is used in reverse, so that the last frame of the shot will be completely blank. This has the effect of making the image get fainter and fainter until it finally disappears.

The same effect can be obtained with fast film in a good light by merely opening the iris to its maximum; but it is surprising how much can still be seen on Super X even when the film is four or five stops over-exposed. The double-exposure method is certainly less

The whole process is reversed on the first foot of the colour film. The first shot taken is of the sheet of white paper, and the shot is faded out to black at the end of 1ft. After the film is wound back, the black end of the fading-glass is placed over the lens, and the camera is started on the action of this first colour shot as the glass is again used in reverse; this time the end of this first foot of



I have been keenly interested in the recent correspondence on 9.5mm, sound quality. Some say it is excellent, others say it is deplorable. The grumblers particularly blame the variable area type of sound track. Variable density tracks—the "ladder" type—

seem to give better results, they say.

What is the truth? Why is there such a divergence of opinion? It is rash to generalise on matters such as this but, nevertheless, I feel the evidence points more to faulty equipment than to faulty tracks. Such a pronouncement will, I am sure, bring a flood of letters from indignant readers. I shall receive abundant evidence of what I am quite prepared to believe, namely that some variable area tracks are incapable of giving good results. But also, I am equally sure, some variable area tracks can give good results, but on some equipment just won't.

Scanning Slit Troubles

A lot of the trouble almost certainly arises at the scanning head. In Fig. 1a, the dotted lines indicate the narrow slit of light scanning a "ladder" type of track. (I cannot indicate the fine gradations of density in a line drawing.) Now most sound users are aware of the troubles arising when the scanning slit is not in correct azimuth, i.e., it is skewed as in Fig. 1b. Each part of the slit now scans a slightly earlier or later part of the track than its neighbour.

The result is thus exactly the same as you get from a broader slit: the higher frequencies are lost and the result is "woolly". With a variable-density track, it is therefore a simple matter to adjust for optimum slitwidth and azimuth. You just aim all the time at the maximum treble response.

This still holds true even if the sound head

Then look to your equipment says
CENTRE SPROCKET

develops one of the faults shown in Figs. 1c or 1d. On variable density an uneven slit width has much the same effect as an overwide slit: it just makes the sound "woolly". The same applies to a curved slit, but this will also be found relatively insensitive to adjustment of azimuth because as you bring one end of the slit into correct adjustment, you throw the other end out.

A variable-area recording, though perhaps simpler to print without introducing distortion, requires a more carefully maintained sound-head. The scanning slit should be perfectly uniform and at right angles to the track, as in Fig. 2a. If the slit is skewed, as in Fig. 2b, then a "unilateral" variable area track of the kind shown is reproduced with considerable distortion. The treble response is not reduced appreciably in this case. In fact, because of the distortion, the general effect is one of offensive shrillness. Only with a "bilateral" track, as in Fig. 2c, can you determine correct azimuth by adjusting for maximum treble response.

Why the Distortion?

With a variable area recording, an uneven slit width produces distortion as well as loss of treble. You can see this by looking at Fig. 2d. Wriggles in the track will have an effect different on the left, where the slit is wider, from that on the right where it is narrow. The curved slit in Fig. 2c produces distortion, too, because the wriggles on either side of the track are scanned too soon or too late relative to the wriggles in the middle.

Perhaps the piece de resistance, however, is

the straight parallel slit of Fig. 2f. This will produce excellent results from a variable density track, but, because it is not of uniform brightness, a variable area track is distorted.

I strongly suspect that, in many cases, the trouble with 9.5mm. sound lies in the scanning slit. Uneven and curved slits can get by on variable density with only a slight loss of treble. On variable area they produce severe distortion, no matter how carefully you adjust the slit for azimuth.

THOSE WERE THE DAYS

I enjoyed P. J. Clulow's account (Dec.) of the making of *The Flaming Torch*. It reminded me of my own 9.5mm. schooldays. Soon after the acquisition of my first camera and projector, I inaugurated a film branch of the school photographic society of which I was then secretary. Admission to one of the weekly shows cost 1d. This looked very much like gate money, but was carefully described as a "subscription" in order to keep on the right side of Pathescope who forbid the commercial exploitation of their films.

Our first show, I remember, consisted solely of Air Highways. With a cautious eye towards my elders, I chose films of an improving nature as far as possible. Only when we had saved enough cash to put on a double feature did we launch out into comedies. Chaplin proved a big draw and soon we felt quite rich. Bigger attendances more than paid for better programmes and after a while we were making donations to charities.

If this sounds too much like easy success, let me assure you that we had our fair share

of trouble. Sometimes the films had not arrived by the end of school. Then a breathless courier had to bring them in like the good news to Ghent. When the size of our audience forced us to move to the art room, we had great difficulty obscuring the skylights to make the room sufficiently dark for good screening.

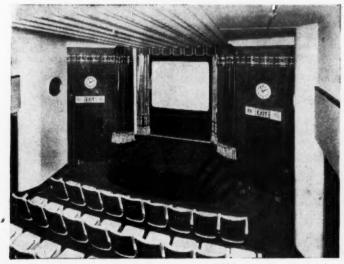
The interruption between reels was unpopular until a friend of mine also invested in a Pathe H. Thereafter we gave a non-stop show. At first we timed the run-up of each new reel entirely by trial and error. Later we did it by slips—paper slips tucked into the reel at appropriate points. When the first slip fell out near the end of reel 1, it was time to switch on the motor of projector 2. Then as the second slip fell out, we switched off the lamp of projector 1 and switched on that of projector 2. After a little practice, we found we could do changeovers with an almost professional precision.

Limited Resources

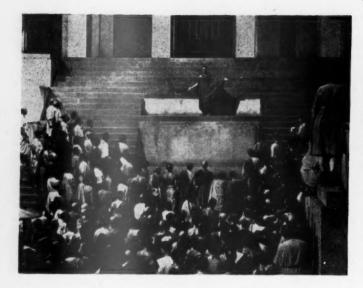
Membership of the film branch soon exceeded that of the rest of the photographic society. In an attempt to restore the equilibrium, we decided to devote some of our profits to the production of a short publicity film. Our finances limited us to a mere 30ft., in the course of which we had to arouse interest, sustain it and put over our message.

How would you have tackled this problem? I decided that 30ft. did not allow time to adopt a straightforward treatment showing, for example, typical activities of the society. The alternative approach consisted of using

(Continued on page 1076)



The first ship's cinema to have stalls and a balcony has been installed in the new 24,000 ton trans-Atlantic liner Olympia, which recently completed her maiden voyage. Dual G.B. Bell & Howell 621 projectors are being used. As this view of the theatre clearly shows, the theatre combines good taste and comfort to a marked degree.



"Friends, Romans, countrymen, lend me your ears." Marlon Brando gives Mark Antony's oration its full power. Julius Caesar is not a spectacular film in the usual sense; simplicity is the keynate of decor and costumes. Notice how Mankiewicz's grouping helps direct the eye towards Brando. The foreground figure on he right is not so highly lit as the rest of the crowd, and thus gives an added depth to the scene without distracting from the main subject.

AT YOUR

Shakespearean Thriller

By DEREK HILL

What was the purpose of the film? Has it succeeded in its purpose? Was the purpose a worthwhile one?

These questions are surely the most pertinent—if not the most original—for a critic to ask himself after every film. They avoid the mistake of trying to decide whether dramas are superior to Westerns, or thrillers better than musicals. If a film is good, it is comparatively unimportant whether it stems from Chaucer or Cheyney.

I have no theories to propound about the filming of Shakespeare; and before describing my reactions to Julius Caesar it would be as well if I made a confession of ignorance. I have never read or seen the play. So these notes are influenced only by the impact—and impact is not too forceful a word—made by the film as a film.

The three questions above are soon answered. John Houseman, the producer, has described the original as "a political thriller." Joseph Mankiewicz, the director, has brilliantly succeeded in giving us just that. And it was emphatically well worth doing.

The first hour of the film passes quicker than any hour I have known in the cinema. The intensity is startling; I cannot recall a single superfluous shot. The camera con-

centrates solely on the actors, thus giving full scope to their lines. Mankiewicz's theatrical background has given him an excellent sense of dramatic grouping which he has never exploited to better effect than in this film.

Even in the numerous long shots he has ensured that the actors dominate the frame by keeping the camera sufficiently close to avoid unnecessary background detail. Perhaps he recalled the mistakes of *Hamlet*, where the sets dwarfed the players and the wandering camera became an irritating distraction.

Electrifying Acting

For the first few minutes the dialogue sounds strange. But the ear swiftly becomes adjusted to the strain of interpreting respectable English—there is hardly a twang from the Americans. As a result of the director's treatment, the acting is the film's most important feature. The different approaches of the three principals to their parts affords a valuable lesson to amateur actors and directors alike.

John Gielgud's performance as Cassius has already been acclaimed. After the general level of screen acting to which we have become accustomed (or perhaps hardened), the power behind this playing is electrifying. The audience stirs uneasily under its force.

Gielgud captures both power and poetry; Marlon Brando's Mark Antony captures only the power. But something about the furious fieriness of his playing makes me wonder whether this was altogether unintentional. Brando speaks his lines as if he had never seen them set out in verse form. Perhaps he intended to present a contrast with the other actors' respect for the verse. In any case, his performance is a triumph in its intensity and passion.

The strength of Gielgud's and Brando's performances lies in inspiration, a quality sadly lacking in James Mason's Brutus. To be "the noblest Roman of them all" in company with such players needs more than mere

competence and good intentions.

Monochrome Preferred

M.G.M. offered Technicolor to the producers, but they preferred to use black and white. Indeed, simplicity is the keynote of the whole production. There is no lavish spectacle or camera trickery to distract from the telling of the story. The sets are dignified but straightforward, and the costumes are equally simple. You feel that these buildings were made to be lived in, these clothes made to be worn.

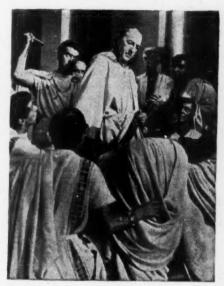
Notice the striking compositions which the grouping against the simple lines of galleries and steps constantly provides (that is, if you're lucky enough to avoid seeing the film on a wide screen). The camera angles are never obtrusive, but are used to emphasise

the drama.

Strange as it may seem, the battle scenes form the least impressive sequence of the film. The conflict of minds and words has been so absorbing that physical battle seems almost an anti-climax, a tribute to the quality of the rest of the production.



Mark Antony confronts the conspirators as they stand daubed with Caesar's blood. Again the careful grouping emphasises, and focuses attention on, the drama.



The backgrounds of Julius Caesar never distract, for the camera always concentrates on the actors. A low angle shot and dramatic lighting intensify the moment of the assassination.

The best directors make the most personal films. They are frequently unable to spend much time on the scripts they are given, and often they have little or no control over the editing of their work. Yet there are perhaps a score of directors who still manage to give each of their films an individual touch.

It seems odd that it is difficult to think of half-a-dozen amateurs whose work is recognisable by its personal qualities. Lone workers have unlimited opportunities for expressing themselves in an individual manner, and clubs are free from the cramping restrictions of the professional. But when are we going to see an amateur film with intensely personal feeling—the sort of feeling which so distinguishes John Ford's new production, The Sun Shines Bright?

Tangled Plot

The film is set in Kentucky, forty years after the end of the Civil War. Judge Priest is up for re-election in the little town of Fairfield. A negro boy, accused of assaulting a white girl, is saved by the Judge on the eve of the election. On election day itself the Judge ignores the brassy display of his political opponent to follow the hearse of a prostitute. Despite both these actions, the election result is a draw—until the Judge recalls he has not yet voted himself.

A quick ear is needed to follow some of the other plot complications, and even then the



The Conquest of Everest shows scenes which would defy description by any other means than the camera. Here a Sherpa crosses a crevasse on a telescopic alloy bridge.

confused family relationships are still rather bewildering. But Ford is reported as saying that he made the film, not to please the public or the critics, but to please himself. So it seems fair to assume that the tangled story was only an excuse for him to make the kind of film he wanted.

He has admirably captured the mellow mood of period and place. Town councillors gently discuss local affairs to the creak of their rocking-chairs on a dusky verandah; young girls and their cadet escorts parade with military precision before their hostesses at a local ball; and one note from an old bugle is enough to recall the days of the Civil War to every veteran in town.

From the opening shot of two negroes fishing from a wooden jetty, the images constantly have a soft beauty. The sound-

track bubbles over with harmonicas and banjoes. Judge Priest, played with exactly the right homeliness by Charles Winninger, is among the most heart-warming characters the screen has given us.

Two sequences are particularly memorable. We never see the gathering of the mob for the attempted lynching of the boy. Instead a number of close-ups and long shots of terrified negroes are inter-cut while off-screen we hear the tramping of feet, a sudden burst of shooting, and the mutter of angry voices.

Impressive Sequence

The funeral sequence is most impressive, and gains by its contrast with the scenes of the strutting band of the Judge's rival. The only sound we hear is the clip-clop of hooves as the hearse, followed by the girls from the brothel in an open carriage, moves slowly through the town. Judge Priest steps into the road to follow the procession; his friends and neighbours gasp in outraged moral indignation. But as the solitary mourner walks behind the carriage, people begin to slip from their homes in ones and twos to join him. It takes perhaps four or five minutes' screen time for the procession to reach the church, yet the sequence never loses its poignancy for an instant.

The Sun Shines Bright received a West End showing only as a result of the efforts of the Academy management, and it will probably get an erratic floating release. Watch out for this film—or, better still, ask your local cinema if they intend booking it. It is as pretty as a parasol, and glows with goodwill. Above all, it is a personal film, as enjoyable to watch as it surely was to make.

Everyone will agree that The Conquest of Everest is a film they ought to see; but I wonder how many will have a slight suspicion, as I must admit I had, that although the film might be a great record of a magnificent





Do these scenes from The Sun Shines Bright look rather hackneyed? Haven't you so often seen similar ones in Hollywood epics? But study them again and note the care with which they have been composed—for this is a film Ford made to please himself.

achievement, it might also be just a little bit dull? Such suspicions are quite unfounded. The film is as dramatic as its subject deserves.

Obviously it was shot under appalling conditions, yet colour and camera work are first-rate. But the film succeeds despite, rather than because of, the sound-track which

has been added to it.

The pompous background music crashes around in the foreground for a little, and then quietens down. Immediately Louis Macneice's over-dramatic commentary points out a few things we can see perfectly well for ourselves. "The South Col is a hard place" we are told several times, as we see a couple of tiny tents isolated in a bitter white expanse.

The commentator stops; up comes the music; the music fades; back comes the commentator; and so on with precious little

respite throughout the film.

Fine Editing Job

Yet cameraman Stobart's work is such that it survives this treatment and fascinates entirely on its own merits. I half-feared that the scenery would become monotonous before the film was over, but it actually becomes more and more compelling. We have all read and perhaps heard from the climbers themselves of the conditions they faced; but the screen is the only medium which can really do justice to their portrayal.

The editing of the mass of material which Stobart brought back must have been ex-tremely difficult. To whittle down the footage to a reasonable length was probably a dismal job, for it must have meant discarding many shots which had cost severe effort. The preparations in England, as well as the entire journey, had to be covered; and it was essential to increase the tension as the ex-



The only member of the main party who never appears in The Conquest of Everest is cameraman Tom Stobart, who has filmed in over thirty different countries. He is seen here with the Bell & Howell 70DL (plus attachment !) with which he reached 23,000ft.

pedition neared the summit. As the cameraman was unable to reach the peak, this might be thought an impossible task. But the result is dramatically impressive. There is even an approach to a characterisation of each of the main party.

I had the misfortune to see The Conquest of Everest on a wide screen, which cut off mountain peaks in shot after shot. should a film shot for one set of proportions be shown in another? It is tempting to say that this film would be more suited to a tall screen-but I am afraid someone might really try it !

This kind of treatment, particularly of films of the calibre of Julius Caesar and The Conquest of Everest, is surely unforgivable. In any case, is there anyone who actually enjoys losing the top and bottom of the pic-

ture for the novelty of a new ratio?



Fig. 1

LENS FADES AND PULL FOCUS

To get a good fade-out in the camera it is necessary to close down several stops, but one point to remember is that the speed of rotating the ring controlling the iris must change. The time taken to go from f/4 to f/6 is the same as that for f/6 to f/8, f/8 to f/11 and f/11to f/16.

A smooth fade depends on halving or doubling the exposure in each of these periods. This usually calls for the help of an assistant, but there is a way of doing the whole job yourself and of overcoming the difficulty of knowing how far to open up for a fade-in.

You need to limit the movement of the ring in one direction only. The method is illustrated in Fig. 1. A piece of rubber adhesive tape is fastened by its ends only, one end to the rigid part of the lens barrel and the other to the iris control ring. It is set so that the tape stops the movement of the control ring at the stop required for shooting.

The ring can move in the reverse direction until the smallest stop is reached because, as the tape is fixed only at the ends, it rides into a loop. This is not needed for a fade-out, as the lens is set at the required stop and is then

closed as far as it will go.

For a fade-in, the tape is set in position for the shooting stop and the iris closed as far as possible, leaving the tape in a loop. In shooting, the iris is opened slowly until stopped by the tape. As you start with a loop, it does not really matter whether the middle of the tape sticks a little to the lens barrel

when fully stretched.

The necessary variation in speed of movement of the ring controlling the iris can be acquired with a little practice. Precision is not needed. All you need to remember is that for a fade-in you move a short distance in, say, the first half-second, a larger distance in the next half-second, and so on. For lap dissolves, of course, you have to be more precise, and you cannot avoid looking at the lens markings and timing the movement, so an assistant is usually necessary for this.

I have also used this method when panning from distance to close-up and pulling the focus at the same time. It's easily done by attaching the tape to the focusing ring and the lens barrel. You can get a pretty good idea how far round to move the focusing ring in the time taken to bring the closer object into view. You may not time it exactly, but the close object gets into correct focus, and if you are a fraction of a second out, it seldom

matters.

A CAMERA SPEED CONTROL



My camera speed control for an Ensign camera can also be used on a Victor. In both these cameras there is a variable speed control, the speed depending upon the depth to

which the release knob is pressed. But in addition to the 8, 16 and 64 frames per second I wanted 12 f.p.s. (for filming in dull light without too much speeding up of movement) and 24 f.p.s. (sound speed). The gadget (Fig. 2) is merely a wooden U-shaped shim that fits fairly tightly on to the shaft below the release button. The depth to which the knob can be pressed (and thus the speed of the camera) depends upon the thickness of the shim.

This is found by experimenting with film in the camera, the wood being filed until it is the right thickness. An 8 f.p.s. sprocket in the camera revolves twice a second at 16 f.p.s., three times a second at 24 f.p.s., and three times in two seconds at 12 f.p.s., and there are two steps on the thickness of the shim for the two last mentioned speeds. It is best made of a fairly soft wood so that it will stay in position easily when pushed on the shaft.

PUBLIC PLEASURE

James Broughton's first 35mm. film, The Pleasure Garden—the production of which was described by Derek Hill in our November 1953 issue—is to have a commercial showing at London's Academy cinema. It is hoped that the film will be in the first programme to be shown when the cinema re-opens after re-decoration.

ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S.

Anamorphic. I shall almost welcome the arrival of the anamorphic lens attachment now being supplied, at a price, in the U.S. by Bell & Howell. Used on the 16mm. camera, it squeezes a subject 2½ times wider than that embraced by the normal frame on to 16mm. film, then, with an anamorphic lens attachment on the projector, the picture is expanded on to the Cinemascope screen. With such a lens it will be less necessary for the hose-piping amateur to wave his camera so

wildly !

Back Projection. In suggesting matted cellulose acetate, tracing linen and cotton sheeting for back projection, A.C.W. was keeping its recommendations within low price limits in a recent reply to a reader, but if efficiency is more important than cost, a material such as that used for the new Vivalux Regenerative screen is by far the best. It is, in effect, a "black" screen giving maximum contrast and first class light distribution with the minimum of hot spot under almost all conditions of ambient light except very strong daylight.

The Actor's Role. Some of the greatest film directors encourage their artistes to interpret their roles in their own way, and then select those parts of their performance to be recorded by placing camera and microphone in different positions around them. In a paper recently read to the BKS, Bernard Miles suggested that, whereas the stage producer "presents the play to the audience", the film director "presents the audience to the play" by controlling the way in which the

audience looks at it.

The fact is that the technique of screen acting is as specialised and needs as much study as, say, camerawork. The trained artiste not only readily assimilates the director's ideas but has the technical equipment for carrying them out. For example, he knows about such matters as always playing his part at the correct focal and compositional point and can come back again and again to

the correct position.

Spool Standards. New standards for 8mm. and 16mm. projection spools have recently been published by the British Standards Institution. All 16mm. spools of greater than 400ft. capacity have square spindle holes on both cheeks; on 400ft. spools and smaller the hole on one cheek can be round. Seven sizes of 16mm. spool—from 50ft. to 2,000ft.—are dealt with, but there is no provision for 1,200ft. spools. It is required that no spool diameter shall vary more than .015in. from the standard, and



Even professionals thought this was rather a lot of light. Sewell used 27,000 watts (about 50 times the normal amount) to light this medium shot of an arc welder at work. The camera lens was stopped down to f/32.

close tolerances are established for the spindle holes.

Production Souvenirs. I have mentioned before the use of production stills to provide club members with personal records of the films they have participated in. The leader of one small production group I came across recently made half a dozen albums, one for each member of the group, commemorating their latest film. The size was half-plate, and on the coyer was a photographic enlargement of the title-card of the film coated with one of the new synthetic varnishes, giving it a brilliant finish and protecting it at the same time.

There were two stills to a page and for each book there was a frontispiece consisting of a nearly half-plate enlargement directly featuring the recipient: for the artistes a shot of their most important scenes, for the cameraman a picture of his lighting set-up with himself arranging it; a picture of the continuity girl typing in the comparative chaos of the set; and even one of the assistant director and the property man trying to thread a particularly awkward bit of scenery through a too partow doorway.

through a too narrow doorway.

Shadows Make Good "Lighting".
Amateur cameramen are generally content if
they can get enough light on the screen. The
skilled lighting cameraman makes great use
of cast shadows because he regards a flatly lit
area as uninteresting. Many useful ideas can
be picked by careful examination of the
lighting in professional films. The insert
document, for example, will be shown with
the shadows of window bars falling across
it; the back wall will be broken up by uneven
shadow patterns.

A familiar piece of equipment used by the professional is a "flag" in the shape of an irregular piece of card, a strip of windolite, or some other shadow-casting device held conveniently in position at the top of a simple stand which can rapidly be put at the required height and angle to cast a shadow on some part of the setting. Such a device can also be used to cool down parts of the subject which are too "hot". For example, lighting sufficient to get detail into a dark dress would probably burn out the face of the wearer; a soft cast shadow from a flag can control this without being obtrusive.

Atomic Radiation. In recent months fears have been expressed that the increasing distribution of radio-active materials and, in particular, the transport of radio-active isotope materials by train, might endanger photographic material by fogging it. Indeed, one newspaper went so far as to suggest that in time photography might become impossible

I have just been listening to a lecture by one of the British scientists who was present at the Monte Bello experimental explosion of atomic bombs, and looking at lantern slides from his negatives and at films made by the Americans after similar experimental explosions on their side of the Atlantic. A fair proportion of these were made at places fairly close to ground zero, at a time when the whole of the surroundings were still highly radio-active, but no adverse effect appeared on the pictures, and I was reassured by the scientist that a fairly heavy dosage is nècessary before there is any marked deterioration by fogging of sensitive photographic material. And, as you probably know, the fact that one film is faster to light than another does not necessarily make it more sensitive to Xradiations. So it looks as if our movie-making is safe for many more years yet.



FOR THE CAMERA

The stereo twin-lens attachment consists fundamentally of a pair of lenses 2½ inches apart (corresponding to the spacing of the Since this attachment is human eyes). bulkier and heavier than a normal taking lens, two camera modifications are needed to the Bolex H.16 camera. First, the centre-post securing the turret is replaced with the one supplied, and the turret is locked by screwing the red-ringed screwed plug supplied into the lens mount occupying the visual-focusing position. Secondly, the multifocal viewfinder is removed from the camera lid and resecured on the spacing bracket provided, and the 15mm. square viewfinder window mask supplied is fitted.

Two points worthy of note about the viewfinder adaptation are that the parallax adjustment is naturally upset by the spacing bracket, but this is taken care of by a conversion table screwed to the bracket. Again, the front mask 15mm. square indicates the square picture format of the Bolex stereo, and since the unmasked multifocal finder window is 25 by 18½mm., the width taken in at a given camera distance is clearly 15/25 of that without the mask. Since the focal length of each of the twin lenses is 12½mm., and each gives an image half the standard frame width. the multifocal finder needs setting to a focal length corresponding to 15/25 of the standard lin. lens, so it is correct to set the finder as for a 15mm. lens.

We mention this at some length because the point is missed in the instructions supplied with the outfit; further, information

In introducing new apparatus to you we are not content to accept anyone else's word as to its performance. We want to test it thoroughly for ourselves. The need for meticulous tests over a relatively long period and scarcity of the equipment—supply has not been able to keep pace with demand—have delayed our full report of the Kern-Paillard-Bolex stereo apparatus. But tests are now complete and we have pleasure in offering detailed advice on

Stereo 3-D

and How to Use It

about the field taken in, which appears in a reprint of an American article and is issued to purchasers of the equipment, is inaccurate, underquoting by about 15 per cent.

Having thus adapted the camera, which takes only a couple of minutes since, as with all Bolex parts, finish and fit are excellent, it only remains to fit the stereo lenses, illustrated in Fig. 1. The dust cap is unscrewed and, with a slot locating on the turret centre post, the attachment is screwed into the taking lens position by means of the large milled ring. After screwing firmly home, there was a trace of rotational freedom on the model submitted for review; this does not matter, but it should always be set the same way so that correction at the projection lens is constant.

Securing Identical Apertures

The lenses are a matched, fixed-focus pair, bloomed, focal length $12\frac{1}{2}$ mm. $=\frac{1}{2}$ -inch. It is clearly important that they should both be set at the same aperture. This is achieved by a diamond iris consisting of sliding veenotched leaves in each lens, coupled and operated by a milled knob on the top of the attachment. There are click stops from f/2.8 to f/2.2, but the clicks are a little more definite than we like, making fading difficult to do smoothly.

The attachment submitted included the supplementary lenses. These are operated by rotating a milled knob just below the pair of lens hoods, which has three click positions corresponding to an indicating mark, and carries three separate sector scales in feet. Position 1, 10ft., interposes no additional lens; position 2, 3½ft., interposes the pair of 3½ft. focus supplementaries; and position 3 interposes those for 2ft.

Great Depth of Focus

Since, however, the taking lenses are of focal length 12½mm., the depth of focus is very great indeed, as is required in stereoscopic filming; but against this there is a limit to the range of subject depth that can be used without scale contradictions and queer

perspectives, and this is very ingeniously covered by fitting a concentric ring to the scale attached to the milled knob controlling the supplementary lenses. This ring simply carries a clear sector which can be set over any chosen part of the range of focus covered at the three positions referred to above, after which it is easy to read off the near and far limits for shooting at that setting.

To give an example for the infinity setting, position 1. The setting point is 10ft. but the scale reads ∞ -25-10-7-5-4, and the clear sector indicates that cover is from ∞ to 10; or, 25 to 7, or 10 to 5, or 7 to 4—or, of course,

intermediately in proportion.

As explained clearly in the American

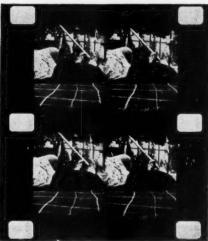


Fig. 2

article referred to above, when you take a shot with a stereo attachment, there is in effect a "window" position. This is at such a distance from the camera that subjects filmed beyond it appear to be behind the projection screen, whereas closer subjects appear to be at the audience side of the screen. These window distances are respectively 10, 3½ and 2ft. for the lens at infinity, and with the 3½ft. and 2ft. supplementary lenses.

It is not the purpose of this review to touch on stereo filming techniques, which will be dealt with in A.C.W. in due course as experience is gained: but the window concept is important to the extent that it illustrates the necessity for depth indicators: and it is a measure of the general quality of this device that such indication has been furnished.

In operation, the decided spread acquired by the familiar H.16 with this attachment and the spaced viewfinder is no trouble at all, and you get used to it almost immediately. Shooting is no more difficult: you are relieved of all focusing problems, although you have to take note of the window position if you are shooting at closer than 10 feet. For titling, tracking shots, variable speeds, animation, reverse motion, superimposed titles, one proceeds in the usual way.

On test with Kodachrome, we found that the exposure density with the stereo attachment was exactly the same as with a normal modern good quality bloomed wide-angle lens. The resulting film carries pairs of images approximately 5½mm. square, on each film frame, the frame lines accordingly being about 2mm. thick, as shown in Fig. 2.

FOR THE PROJECTOR

Getting the pairs of images on to the film is one thing; making sure each eye of the audience sees only the appropriate image is another. It involves three factors: twin projection lenses to project the images separately with cross-polarised light; a metallic screen which will not upset this polarisation; and viewing spectacles for the audience so that only the correspondingly polarised image can reach the appropriate eye.

The twin lenses are combined in a single standard barrel to fit your projector, this being achieved by cutting each lens in two approximately on a diameter, and butting them together. In use, it is only necessary to rotate the lens till this dividing line is vertical, when the two displaced images on the screen

will be exactly on a level.

Any metallic screen will do: results were good on a home-made aluminium-painted job. The screen provided was 30in. wide by 42in. high, and an area 30in. wide by 36in. high was filled at a 12ft. throw with the 20mm. projection lens. The screen has a good black border, and it is rather important in stereo projection that the projected image should slightly overlap this border. The viewing glasses provided are eminently satisfactory.

Professional Quality

There is no doubt at all about the results; they are excellent. We showed them to technical and lay audiences with the six pairs of glasses provided, and they unanimously endorsed our opinion. Quality is right up in the professional class, every bit as good as we have seen so far on the professional screen.

Our only criticism is the comparatively minor one that the makers do not seem to be certain of their picture format: the finder mask is square, which we consider the next best if the standard screen format cannot be provided; the projection lens shows a format 5 wide by 6 high, which approximately agrees

with the American article; and finally the screen supplied is 5 wide by 7 high.

This needs sorting out, and noting in the instructions, which in turn need improvement. For, after all, it is expensive equipment, and although it works admirably, its functioning depends quite a lot on the photographic technique applied, and here crisp guidance is needed.

Messrs. Paillard and Kern undoubtedly

merit congratulation on this equipment, and on their head-and-shoulders lead in introducing it; but perhaps we may be permitted the regret that such gear never seems to originate in this country, nowadays.

originate in this country, nowadays.

Submitted by Cinex Ltd., the outfit comprises camera fittings, projector lens, screen, and six pairs of glasses, price (including purchase tax on some items only), £153 5s.

9d. Stereo device for close-ups, £27 16s. 6d.

Eumig P.25 Shows Good Design

Eumig of Vienna have for many years provided the amateur with interesting cameras and projectors, and this new machine is a welcome addition to their family. Models are available for 8mm., 9.5mm and 16mm. film.

The 16mm. machine tested has 500 watt lighting, stills and reverse motion, 400ft. capacity, and a built-in pilot light. An external resistance or transformer is needed for the 500 watt 110 volt lamp, and an extra arm to take 800ft. spools can be obtained.

The machines are of conventional shape, the finned, die-cast lamphouse and the steel mechanism section standing on a rounded rectangular steel base with four rubber legs. The base measures 5½ by 7½in., and the height to top of lamphouse is 12½ inches; weight 14lb.

The spool arms come as a hinged pair, and are fixed at the front of the mechanism section by a single captive knurled screw. The finish is primrose-coloured wrinkle stove enamel, the sides of the base being the same colour but plain. Bright parts are chromiumplated, and some features, notably the lamphouse cover, lens mounting, and switches and sockets, are chocolate brown plastic.

Optical Framing

The mechanism is contained between two robust plates housed within the covers of the mechanism section. The main shaft carries a flywheel-pulley at the back, a pinion and a helical gear between the plates for the drive to sprockets and shutter, and the claw cam immediately under the lens mounting. The claw pivot plane is adjustable by a lever under the lower sprocket, which gives framing without shifting the picture on the screen—a good feature.

A train of fibre gears takes the drive to the top and bottom sprockets, the sprocket shafts carrying ratchet pulleys at the back, for driving the lower or top spool arm via spring cords according to whether the machine is running forward or backward. The shutter has two equal 90° blades, and makes 1½ revolutions

per frame, so giving 48 obscurations per second at 16 frames per second.

Stills are arranged by disengaging the drive. Normally the drive from the motor is direct by rubber belt to an idler, so positioned that it gives an adequate arc of drive to the mainshaft pulley. Operation of the still picture clutch slides the idler away: the mechanism quickly stops, the motor, freed, gathers speed and the fan on its shaft thereby gives increased cooling.

Housed in the base is the 110 volt universal motor, with adjustable resistance for all voltages up to 250. The fan is very effective and air is drawn in through styled slots around the base. A motor speed control is mounted on the main switch section.

Separate Lamp Circuit

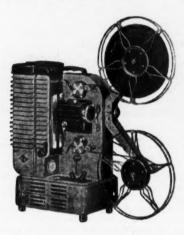
The lamp circuit is quite separate. For a 500 watt 110 volt lamp, an external resistance is simply plugged into a socket at the back of the mechanism section. Alternatively, this socket can be shorted and a transformer used.

An extra resistance in series with the lamp is provided in the lamphouse, and an external switch in the base below the back of the lamphouse permits this to be put in circuit to reduce the shock on the lamp at starting—a very good feature. There is also provision for plugging in a table lamp. At the base of the lamphouse, and facing forward, is a 110 volt miniature Edison Screw pilot lamp.

Switching is so arranged that as soon as the mains are connected the pilot lamp goes on and the table lamp socket is live. When the motor is switched on, the projector lamp lights. A separate switch is fitted for revers-

Well-insulated, flat-pin plugs are provided, with V.I.R. lead. The external resistance caters for either a 500 watt or a 300 watt 110 volt lamp, by rotating a three-pin plug. It stands on a pair of ingeniously hinged legs, but we do not consider its flat top sufficiently fool-proof, since we inadvertently scorched the instruction leaflet which we placed on it.

Standard pre-focus lamps are fitted, and the mirror/condenser system is conventional and, with components close together, efficient. The objective lens is a 2in. f/1.7 Eupro, in 32mm. diameter aluminium mount. Focusing is by turning the milled end, the barrel having a helix engaging a raised lip in the sprung portion of the mount. By operating the still picture clutch a heat-resisting block is slid between condenser and shutter. An external lever permits lamp centring.



The sprocket cradles are laterally sprung, as on other Eumig machines, and in threading it is only necessary to pull a loop of film on to the sprocket, when it engages and is constrained to run correctly. Loading the gate is equally simple, the claws being visible and a side entry afforded after the front portion has been swung open. Idlers, placed forward of each sprocket, keep the film path under ideal control; loop sizes are indicated on the side plate of the mechanism section.

The lamphouse cover is hinged, springclosed, and the plastic cover contains phosphated steel light baffle plates. Tilting is by independently screwing the back legs by milled discs, which is adequate with optical framing.

Cleaning the Gate

By removing the lens and depressing a spring clip, the lens mount may be slid forward about half an inch, which permits a sight of the claw cam and facilitates removal of the gate assembly. Both halves of the hinged stainless steel gate are removed by a simple lifting and sliding motion, and cleaning takes seconds only. Two chromiumplated curved guides preserve lateral accuracy in the film path, above and below the gate aperture. At the top of the mechanism section a neat, sprung, plastic carrying handle is

provided.

Loading is exceptionally quick, and is further aided by the very neat film clip in the spare spool provided. Whether or not the claws are engaged, they at once find the perforations-though we prefer to locate them in threading.

Wide Speed Range

The motor speed control gives an excellent range. Silent or sound films can be shown, though track damage might result to the latter as the gate channel is not relieved. Screen brightness is well up in the class of projectors taking 110 volt 500 watt lamps, and extreme edge brightness is about 60 per cent of that at the centre, which is satisfactory. The switches are well placed, but it seems a pity that the lamp cannot be switched off independently of the motor, as the lens has to be covered for leaders and trailers-a crude routine. The light can be extinguished by pulling out the connection to the resistance !

The pilot light is rather too bright, causing some dazzle; and not too well placed, though more than adequate. Stills have a 50/50 chance of finding the shutter closed, and to remedy this, one has to inch by means of the main shaft pulley-slightly inconvenient but

a knack soon acquired.

Both in forward and in reverse, the picture steadiness was first class, from 8 to 24 frames per second: and the projector is very quiet indeed. But the quiet will be broken if there is a TV fan nearby, since the interference is terrific!

Rewinding

Rewinding is achieved by a belt drill in three stages: set for stills and remove main belt; place top arm cord on inner idler and replace main drive belt on outer idler; remove lower arm cord. Speed is controlled in the ordinary way; you disconnect the external resistance to avoid burning the lamp, and a formidable speed can be attained.

Lubrication is at four points marked on the back of the mechanism section, the sprocket shafts and cam claw at the front, the two spool arms and, finally, at a central point, covered with a chrome-plated cap at the top of the mechanism section, for four of the internal bearings. A bottle of special oil is supplied.

There are, altogether, many excellent points of design about this machine; all important parts are excellently made and finished, and there is no wastage on frills. It

can be confidently recommended.

(Price, any gauge, £59 10s. Resistance £4 18s. extra. Carrying case, lined fibre, with compartments for reel and resistance, £5. Distributed by Johnsons of Hendon.)

MIXING

Quickly made and no valves required.

By DESMOND ROE



Potters Bar C.S. displayed a variety of equipment at their recent annual exhibition. Lord Grenfell, who opened the show, is seen above with two of the youngest visitors.

One often wants to mix several pickups and/ or microphones together, without the trouble of building up a special valve operated mixing panel for the purpose. While a 3 or 4 channel valve mixer is a very versatile and useful item to have around, several mixing circuits in which valves are not required may be quickly made and are likely to be quite suitable for most purposes.

One of the most popular circuits is shown in Fig. 1. This may be used for any number of pickups which need not be of identical types provided they have approximately the same voltage output. It is not recommended, however, to mix crystal and magnetic pickups together, as these have different frequency response curves and usually require different kinds of tone correction.

Loss of Pickup Voltage

In order to avoid the complete short-circuiting of the mixer output when one volume control is turned right down, isolating resistances are inserted in series with each output lead, but unfortunately their presence results in a loss of pickup voltage, up to one-half for two pickups, to one-third for three pickups, and so on. This loss is not always serious provided some extra gain is available in the amplifier. If it is not there are some other less simple circuits which can be used.

To use the circuit in Fig. 1 with crystal pickups, the value of the volume controls should not be less than about one-half megohm or else there will be a loss of bass response. High impedance magnetic pickups, on the other hand, will usually tolerate a volume control as low as 50,000 ohms before any treble loss occurs. Low impedance

magnetic pickups employing a step-up transformer again require a high value of volume control.

For a general purpose mixer, half megohm volume controls are very suitable and the isolating resistances are normally made the same value as the volume controls. The mixer is best made up in the lid of a flat tin box, which may be reinforced with a piece of thin plywood for rigidity. After wiring, the main part of the box is fitted forming both a screen and a base. Four rubber feet will prevent the box sliding about in use.

Screened Junction Box

In this form, it is intended that individual screened leads should be used to connect various gramophone units to the mixer, which will be placed fairly close to the main amplifier. If, however, it is desired to leave the volume controls on the gramophone units themselves, then it is only necessary to make up a little screened junction box containing the isolating resistances alone. This should be placed close to the amplifier—or even built into it. Jack plugs and sockets are very versatile for connecting a multiplicity of units together in different arrangements but other types, such as TV coaxial, are equally good.

Pickups, even of the same type and make, do not always give exactly the same output voltage from the same record; so it is desirable to make tests and adjustments to balance the outputs of a multi-turntable setup. One way of doing this is to use a pure tone test record with each pickup in turn, and

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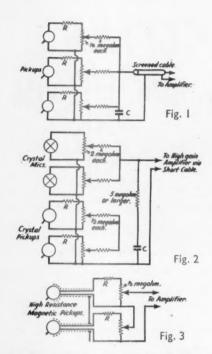
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with the pickup volume control full up and the main amplifier volume control set suitably, to read off the voltage produced at the amplifier output with an A.C. voltmeter. This voltmeter need not be anything special -as long as it gives a reading it could be made up from a metal rectifier in series with a D.C. test meter.

A mid-range frequency of about 500 c.p.s. should be used to avoid possible spurious results due to bass or treble resonances in the pickups. To provide this, a gliding tone record, such as H.M.V. DB4037 or Decca K1803, is suitable, since it can also be used for general frequency response checking later. The voltage output readings given by the various pickups are noted, and then series resistances R are inserted between the pickup itself and the top of its volume control. They are then adjusted until all pickups are brought down to the level of the pickup with lowest output.

Useful Refinement

A further useful refinement for recording purposes is obtained by calibrating scales for each volume control. First take one of the scales and divide it equally into any suitable number of parts. Start the tone record on the associated pickup, and with the volume control set at 1, adjust the amplifier main gain control to get a certain reading on the A.C.

voltmeter. Now place the tone record on the other turntables one after the other, and mark the position on their volume control scales which gives the same voltmeter reading. Repeat the process for all the other scale

Getting Good Tonal Balance

Most 78 r.p.m. records need some treble cut to remove needle scratch or to effect a pleasing tonal balance. In the case of magnetic pickups this can be effected by connecting a resistance and/or a condenser across the pickup itself, but with crystal pickups this leads only to a loss of bass and output. A condenser placed at the point C in Fig. 1 will however, cut treble no matter which type of pickup is used. With half megohm volume controls, etc., this condenser will have a value of about .001 mfd, but various condensers of about this value should be tried until the required audible results are obtained. Note that the screened cable is in parallel with this condenser, and if the cable is more than 10 feet long, the cable self capacity must be allowed for, as it will be quite appreciable.

Avoiding Bass Loss

This type of circuit may also be used for mixing high impedance microphones with high impedance pickups. Fig. 2 shows a circuit for two crystal microphones and two crystal pickups. There are two main points to be noted in this circuit. First, the microphones require volume controls of about 2 megohms to avoid bass loss, and the isolating resistances are made the same value, as already stated. Secondly, to avoid losing microphone output voltage in the mixer, advantage is taken of the higher output voltage of the pickups to use a further isolating resistance between the mixed pickup output and the main amplifier input.

This reduces the pickup voltage to the same level as the microphones and at the same time prevents the microphone voltage being reduced by the pickups. If only one microphone is used, there is no appreciable reduction in its voltage output, but if two are used each output will be reduced to a half, as is to be expected. Note that the treble cut condenser C operates on pickups only, owing to the presence of the second isolating resist-

Higher Output Resistance

As the output resistance of this mixer is much higher than that of Fig. 1, a very short screened cable to the amplifier is necessary if there is to be no appreciable treble cut on microphones. A lead made from one to two feet of low capacity TV type coaxial cable is

JANUARY	FEBRUARY
Phyllis Calvert Jack Hawkins Terence Morgan MANDY (G.F.D. RELEASE)	Ralph Richardson Ann Todd, Nigel Patrick THE SOUND BARRIER (BRITISH LION RELEASE)
MARCH	APRIL
James Hayter Nigel Patrick THE PICKWICK PAPERS (RENOWN PICTURES RELEASE)	Michael Redgrave Edith Evans Margaret Rutherford THE IMPORTANCE OF BEING EARNEST (G.F.D. RELEASE)
MAY	JUNE
Claudette Colbert Jack Hawkins THE PLANTER'S WIFE (G.F.D. RELEASE)	Marjorie Main Percy Kilbride MA & PA KETTLE GO TO PARIS (G.F.D. RELEASE)
JULY	AUGUSY
Anne Crawford Peggy Cummins Terence Morgan STREET CORNER (G.F.D. RELEASE)	Jack Warner Robert Morley THE FINAL TEST (G.F.D. RELEASE)
SEPTEMBER	OCTOBER
John Mills Dirk Bogarde Robert Beatty THE GENTLE GUNMAN (G.E.D. RELEASE)	Dirk Bogarde Dinah Sheridan, Ian Hunte APPOINTMENT IN LONDON (BRITISH LION RELEASE)
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What the Societies are Doing

Reports for our next issue should reach us not later than 18th January. Club stills are always welcome: they should preferably be half-plate glossy prints. If they feature equipment, please give details of it and anything else of interest. (Address on page 1009.)

Spotlight

St. James at Bowes Film which meets alternate Tuesdays, has arranged that meetings fall into the following rotation: technical evening; amateur film show; technical evening; professional film show. Technical evenings have recently included lectures and demonstrations of tape recording, trick effects, exposure and sound film projection.

Several amateur films have been Several amateur films have been hired from other groups, and recent screenings have included Bill Dobson's His Crumbling World, High Wycombe F.S.'s Nothing to Fear, and films from Bristol A.C.S., Hamtune Films and Ickenham F.S. Professional films have come from British Transport, the Gas Council and the United States Information Service. the Un Service.

One unusual programme to be presented early this year will be made up of films of British resorts, in the hope that members will be helped in deciding where to go for their next holiday. Preparations are well in hand for the Unit's presentation of the 1952 Ten Best

Meanwhile the production unit are engaged on a documentary showing the uniting of the two churches which form the United Church of St. James at Bowes, where the Unit's meetings are held. A sequence at the beginning of the film depicting an air raid is to be filmed with the aid of models of the church and its surround-ings. Tin hats, gas masks and camp beds have been collected for a live sequence showing the church in use as a rest centre, and the people who manned it during the war will also take part.

New members are always welcome with or without equipwelcome with or without equip-ment. The Unit caters for workers on all three gauges. Enquiries should be addressed to the Szeretary, Mr. R. V. Prime, 21 Kenwood Avenue, Oakwood,

On the Way

Cheam C.C. are preparing for three films to be made this year,

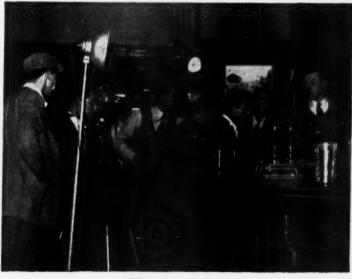
one on each gauge. Instead of £5 being given to each group, as has been done in the past, each unit will have equal amounts of film stock. It is hoped this will better fortunately no gauge war has yet broken out. 328 people attended the two nights of the Club's second annual film show, when three Club films and two by individual members were screened. Two or three 9.5mm. workers would be welcomed, and are invited to contact the Hon. Sec., Miss Joan Mears, 44 Kingsdown Road, Cheam,

Sovereign Pictures have recently held casting tests in prepara-tion for the club's first production. A permanent meeting place has now been obtained, and a series of lectures to be held at three-week intervals for the next six months has been arranged. Anyone wishing to join the club may obtain full particulars from the Hon. Sec., Miss Margaret Price, 25 Underne Ave., Southgate, N.14.

In Production

Crawford F.U. have received the first 50ft. of their animated cartoon, St. George and the Dragon, back from processing, and report that except for one short sequence the results are satisfactory. Considerable art work remains to be done. Meanwhile a new sounddone. Meanwhile a new sound-track has been added to the re-edited version of Christopher Columbus. A Bell & Howell 16mm. silent projector has been added to the Unit's equipment. Work has been started on the script of Spotted Dick, a short live-action

Regular customers were willing extras when Fourfold F.S. visited a local public house to shoot scenes Switchback, their latest produc-tion. Members tion. of the lamps in-creased the land-lord's sales to a gratifying extent. Switchback report that the heat has now been com-pleted, has been extremely well received, and members are feeling optimistic about its chances in the 1953 Ten Best.



film. (Sec., Mr. John Parry, 1 Hillview Crescent, Ilford, Essex.)

Hammersmith C.C. have been experimenting with some ex-M.O.S. ortho. neg. stock for their film about the moon, but report that the results were very disappointing. But the stock has proved of use as animation test proved of use as animation test strips for the 16mm. cartoon which is being undertaken by five members. (Hon. Sec., Mr. T. P. Honnor, 22 Shepherds Bush Rd., London, W.6.) Redcar C.C. have already

begun their 1954 Redcar, a successor to their popular 9 5 mm. Redcar News Reel. An outdoor comedy is also being filmed on 9.5mm. during the winter months. A successful annual meeting (with a satisfactory balance sheet) was recently held. The shield presen-ted by last year's Chairman for the best individual film bore a replica of the A.C.W. badge as its centre-piece. (Club Sec., Mr. John H. Granger, 81 Ings Road, Redcar, Yorks.)

Grasshopper have embarked upon the drawing stage of their new eight minute colour cartoon, The Battle of Wangapore, which concerns the reminiscences of a retired army colonel. Special music has alread been composed, but difficulty with some of the effects is holding up the completion of the s.o.f. track,

Work Completed

Grosvenor Film Productions have finished their comedy Le sequence to be shot was a can-can sequence to be snot was a can-can scene, and girls from a local dancing academy gave the film a lively flavour. The premiere will be held at the Pump Room, Bath, in February, and the Lena Horne Trophy will be awarded for the best performance. Future produc-

tions include an eighteenth century costume drama, The Ghostley Ball and a modern drama as yet un-titled. Several shows have recently been given for the Bath Abbey Restoration Fund, and the club have again been asked to exhibit in

New Forest C.C. have completed Rural Developments, a 16mm. comedy. The script for 16mm. comedy. The script the next production is now being written. 1954's programme includes demonstrations of titling. cludes demonstrations of titling, processing and magnetic-stripe equipment, and the Club's Ten Best presentation. New members are welcome, and should contact the Hon. Sec., Mr. J. K. Friend, Scroy Farm, Ossemsley.

Kingston and District C.C.

sungston and District C.C. have just given the premiere of Perils of Picturegoing, a short comedy filmed on 8mm. and 16mm. on Sunday mornings at a local cinema. At the annual club competition George Sewell and Ren Caleton awarded the Computer of the Sewell and Sewell Ben Carleton awarded the first prize to John Daborn for his new film, Floral Fantasy—the second year in succession that he has won

the main award.

Notes and News

West London F.U. are anxious to enlarge their present membership, and they assure all enthusi-asss of a warm welcome, The Unit work on all three gauges, and expect to begin planning a new production shortly. All enquiries to the Secretary, Mr. A. F. Shave, 77a Adelaide Grove, Shepherds

Bush, W.12. Fourfold F.S. have held an unofficial preview of Switchback, and report that members are feeling extremely pleased with the result. Jack (Go West, Young Man) Barton recently visited the Society and showed his film of the UNICA Congress, a record of his garden railway, Googly George,

Ghost Killers, and Go East, Young Woman, the last three being animated puppet films in the Barton manner.

Ray Amateur Cine Group is a newly formed club whose members own the more modest type of equipment. The Group's first films will therefore be of a simple nature. New members with or without equipment will be

welcomed, and are invited to contact the Hon. Sec., Mr. R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire. Wulfrun C.C. recently enjoyed a combined social evening with Stoke-on-Trent C.S. Visitors to the Club have included a former Mayor of Wolverhampton who showed one of his first attempts at a 3D film, a colour record of a Mediterranean cruise.

Erimus Research Group have been drastically editing 1953, their newsreel of local events for the year. The results of a script competition were generally disap-pointing, but one of the entries has been chosen as the basis of the Group's next production. Two Group's next production. I wo lectures have recently been given to members on "Making the Most of Your Light" and "From Script to Screen". (Hon. Sec., Mr. L. Sumner, 69 Ashford Ave., Middlesbrough, Yorks.)

Leicester and Leicestershire C.S. report that a lecture by a representative of Kodak on "Seeing and Shooting in Colour", illustrated with films, proved so popular that the speaker has been ed to come again early this year. Other recent activities have in-cluded a demonstration of sound effects and advice on dubbing by a member, and the screening of The Great Train Robbery and some early Westerns by the President. A programme of members' first cine shots included material taken in 1932. Prospective members should contact the Hon. Sec., Mr. I. E. S. Jobling, 30 Peters Drive, Leicester.



During a lull in the filming of various experimental sequences prior to the making of a short documentary, members of Doncaster Cine Guild examine some of their fellowequipmembers'

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Albany Production F.U. were recently given a talk by a member on his experiences with the Services in Korea, illustrated with film that he shot there. The Girl Who Came Back, the Unit's production which received a two-star rating in the 1952 competition, was screened at Sussex F.S.'s presentation of the Ten Best, and "the general audience reaction was that it compared very favourably with the other productions."

Wallasey A.C.C.'s 1953 production will shortly be available for hiring by other clubs. Mean-while the Club's Christmas parry, dinner and dance is to be followed by a social evening, and preparations for the Ten Best presentation are going ahead. A few vacancies still exist for new members, who should contact the Hon. Sec., Miss Kay Barlow, 19 Elgin Drive, Wallasey, Cheshire.

Hereford C.S. held a very successful annual dinner recently, and an interesting speech on Anglo-American co-operation in the cine equipment field was made by the principal guest, a representative of Bell & Howell of Chicago. (Hon. Sec., Mr. Godfrey C. Davies, 32 Broad St., Hereford.)

(Hon. Sec., Mr. Godfrey C. Davies, 32 Broad St., Hereford.)

Edinburgh C.S. report that three members were awarded third, fourth and fifth places respectively in the S.A.A.C. competition in Glasgow. 14 films, a record number, have been entered for the Society's annual film competition. (Hon. Sec., W. S. Dobson, 20 Barnshot Road, Edinburgh 13.)

Mr. R. F. Paterson of Greenhill, Kinnoull, Perth is forming a cine society in the district. 9.5mm. and 8mm. enthusiasts are already represented, and enquiries from 16mm. workers will be welcome.

Forthcoming Shows

Bexley F.U. are to present their fifth programme of amateur films on Saturday, 13th February. The programme includes James Broughton's controversial Mother's Day, Four in the Afternoon, Table-Top Ballet, Our College, Kermis and The Grey Metropolts. Tickets are 2s. each and are available from the Secretary, 61 Sandringham Drive, Welling, Kent.

From the Mags.

The Sub-Standard, the journal of the Cine 8 Club, Durban, describes an experiment being made to help decide the best method of judging competition entries: "At our next programme we will screen three films of various types and split ourselves into sections for judging. One half of the general audience will judge mainly by general appeal, that is to say without any assistance in scoring. The other half will be asked to score according to othe other hand will score with the extra experience and judgment that they may be able to employ.

"The three methods will then be compared. We feel it important that we investigate how audience judging compares with that of your committee who are responsible for selecting the best films for screening for our 'Best Film of the Year' competition. In any case it must benefit novices to know by what standards their films may be judged, and the more experienced filmer will be able to gain a truer idea of what 'general appeal' is worth in competition entries."

The monthly news-letter of Cornwall C.S. contains a delightful story from a dealer: "A lady came into the shop and bought a second-hand Pathe 200B projector for her small son. At the same time she bought a reel of 9.5mm. printed film. A few days later she came in to report that things were not all they might be. She said that the film had not gone through very well—probably a loss of loop—but not knowing anything about cine equipment she had decided that 'the little holes in the film were not big enough.'
"So she had set to with a pair of

"So she had set to with a pair of scissors and cut a bit more out of each 'hole'. She then came along and complained that 'there didn't seem to be as much picture on the screen as before, and there was a white patch at the top of the picture of t

seem to be as much picture on the screen as before, and there was a white patch at the top of the picture all the time."

The editor of The Viewfinder, Finchley A.C.S.'s monthly magazine, comments on A.C.W.'s sound supplement in the December issue: "There were some very interesting and useful tips and pointers on sound recording.

There is one thing I have noticed about a lot of the tape synchronising systems. They do not make provision for correction of the tape slip and stretch that you are sure to get, even on the best recorder—unless it uses sprocketed tape; and the price of magnetic coated film is too prohibitive to be of much use to the amateur.

of much use to the amateur.

"Leevers-Rich, the track recording people, have developed a neat way of overcoming these disadvantages. Their cameras are always driven at a fixed speed controlled by the frequency of the A.C. mains. As the camera is exposing the film a tape recorder is recording the sound track together with a series of musical pips every time the camera shutter closes. When the recording tape is preturned to the studio, it is played back, and the pips are compared with another series of pips generated by the mains as the speech or music is being dubbed on to film. In this way the track and film can be matched up afterwards with no loss of sync. in the finished film."

Wise words from The Lamphouse, bulletin of the Queensland A.C.S.: "But to make good movies, we must learn to see all over again . Notice the way people walk and talk, their eyes, their mouths, their mannerisms. Try to understand their personalities. Do their actions tell a story? What story? Look for patterns of light and shade, patterns of colour, patterns of shape and movement. Do these patterns and designs tell a story? If they do, can you film that story?



Leeds Camera Club Cine Circle successfully presented their thirty minute Kodachrome film made for the "Flowers For Leeds" Committee (in conjunction with the Yorkshire Evening Post) to an audience of 1,800 at the local Town Hall. An arc projector threw the film on to a 12ft. screen, and the audience expressed their appreciation of the excellent results obtained.

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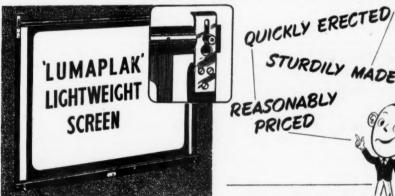
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WHERE TO SEE THE 1952 TEN BEST

Edinburgh, Aberystwyth, London... the A.C.W. Ten Best films will be well known to most amateurs in this country, but not everyone will realise just how widely travelled they are. When the four sets of films have completed their tour at home they are loaned to organisations abroad

who arrange presentation and distribution throughout their own country. Last year, for instance, the Ten Best toured Australia, New Zealand, South Africa, Canada, Switzerland, Sweden, Denmark, Norway and China. The table shows the latest stage in the British itinerary.

	Date of Show	Theatre	Time	Presented by	Tickets
Plymouth	Jan. 18	Abbey Hall	7.30 p.m	Plymouth Amateur Cine Society	2s. by programme from Plymouti Cine Service, Saltash Street Plymouth.
Wallasey	Jan. 19, 20	Memorial Hall, Manor Road	8.00 p.m	Wallasey Amateur Cine Club	2s. from Miss Kay Barlow 19 Elgin Drive, Wallasey.
Prestwich	Jan. 22	St. Margaret's Church House, St. Margaret's Road	7.30 p.m.	Brythondy Cinette Group	1s. 6d. from A. S. Heron "Brythondy," 3 St. Mary's Road Prestwich, Manchester.
Middleton	Jan. 23	Tonge School, Old- ham Road, Tonge- cum-Alkrington	7.30 p.m.	As above	As above
Lancaster	Jan. 26	Art Gallery, Storey Institute	7.15 p.m.	Lancaster Photographic Society (Cine Section)	1s. 3d. from G. L. Robertson, 16 Cheapside, Lancaster.
Aberystwyth	Jan. 28	St. Michael's Parish Hall, St. Michael's Place	7.00 p.m.	Aberystwyth and District Film Society	9d. by programme from V. H Williams, 18 Glanrafon Terrace, Aberystwyth.
West Hartiepool	Jan. 28, 29	St. Joseph's Hall, Hart Lane	7.30 p.m.	Hartlepools Cine Club	ls. 6d. adults, 1s. children, from Miss J. Shaw, 76 Caithness Road Outon Manor Estate, West Hartlepool, Co. Durham.
Trowbridge	Jan. 29	Court Hall	7.30 p.m.	Trowbridge and District Camera and Cine Club	2s. from P. R. Dicks, 77 The Down, Trowbridge.
Edinburgh	Feb. 4, 5, 6	Edinburgh Cine Society Cinema, 23 Fettes Row.	8.00 p.m.	Edinburgh Cine Society	2s. from John Boyle, "Chotte Ghar", Uphall Station Road, Midlothian.
Dover	Feb. 4	The Refectory, Dover College.	7.15 p.m.	Dover Film Society:	Free from W. K. Struthers, "Wood side", Malvern Meadows, Kears- ney, Kent. There will be a collec- tion.
Sunderland	Feb. 15	Y.M.C.A. "Little Theatre", Fawcett Street.	6.00 p.m. 8.00 p.m.	Sunderland Cine Society.	1s. 6d. from Saxons (Sunderland) Ltd., Holmside, Sunderland.
Huddersfield	Feb. 17	Town Hall	7.30 p.m.	Huddersfield Cine Club.	1s. 3d., 2s. from N. C. Ashton, St. Andrews Road, Huddersfield.
Folkestone	Feb. 18	Wampach Hotel, Castle Hill Avenue.	7.30 p.m.	All Nations Sports and Cul- tural Association.	2s. from E. Hudsmith, 32 Castle Hill Avenue, Folkestone.
New Milton	Feb. 19	British Legion Hall, Whitefield Road.	7.30 p.m.	New Forest Cine Club.	2s. from J. K. Friend, Scroy Farm New Milton.
Bradford	Feb. 24	Southgate Hall, Thornton Road.	7.30 p.m.	Bradford Cine Circle.	1s. 3d. from A. C. Whitehead, 58 Pasture Lane, Clayton, Brad ford.
Leicoster	Feb. 24, 25	Y.M.C.A. Projection Theatre, Granby Street.	7.30 p.m.	Leicester and Leicestershire Cine Society.	2s. from Messrs. Littlers, King Street, Leicester.
London	Feb. 27	St. James-at-Bowes Church Hall, Arcadian Gardens, Wood Green, N.22.	7.30 p.m.	St.James-at-Bowes Film Unit	2s. from Miss D. Hiscock, 165 Albert Road, Wood Green, N.22.

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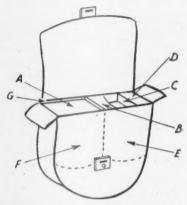
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Camouflaging

By DENIS POSTLETHWAITE



A, BB Junior in case: B, exposed film (in cartons); C, un-exposed film; D, 50ft. Kodak box for filter, metal rule, spirit level; E, front pocket for exposure meter; F, pocket for notebook and pencil; G, cardboard frame.

I have recently made a few short films of formal and semi-formal occasions which were well-attended by "still" photographers. The effect of the "still" boys on the people I wished to photograph was quite alarming! Whenever my camera appeared they formed themselves up into static groups and smiled at me. I like to move about among the crowds and snapshot where I can, so it seemed as if a job of camouflage was neces-

I discovered an old army haversack which had been lying around for some years. After experiments I found that if I fitted the Kodak BB Junior (in its case) in one side of the haversack, there was room in the other side for all the bits and pieces.

Ready for Anything

I fitted it temporarily with cardboard partitions: one for my 50ft, lengths of unused film and another for the exposed films. The box for an ordinary Kodak 50ft. spool made a place for filter, flexible rule, spirit level, etc. There were two front spirit level, etc. There were two front pockets and these took the exposure meter,

a notebook and pencil.

The beauty of it was that, once I had my haversack on my shoulder, I knew I had everything I should need for the day's

(Continued on page 1060)

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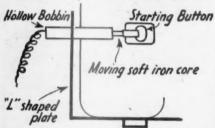
shooting. (No! It just wasn't a time for tripods!) And although it may have looked peculiar, it didn't look like photographic equipment. After furtive use of the exposure meter I was able to withdraw the camera quickly, use it and replace it—often without being seen at all. An added camouflage idea was to wear the haversack beneath a lightweight raincoat.

Later on I hope to make a more permanent job with plywood but at the moment the cardboard partitions serve me well.

Remote Control

I'm very interested in "shooting" wild animals, a job for which a remote control unit would be a great help, but there seemed to be nothing on the market to suit my purpose. So I got a 6-volt car trafficator from a car breaker, stripped it down to the hollow metal bobbin round which the energising coil is wound and the moving soft iron core fitted inside.

The method of fixing will vary with the camera. On my Revere the starting button



is fitted on the side, requiring about a lin. pull to the rear to start. My unit therefore consists of a stout alloy L-shaped plate; the lower leg fits under the base of the camera, a hole for the tripod screw both locates the unit and locks it in place, the vertical member runs up the back of the camera; the solenoid is bolted to this with the open end about lin. behind the starting button, and a small catch is fitted to the soft iron core to engage the button.

When the coil is energised, the core is drawn back into the bobbin, pulling the starting button back in the process. A small coil spring fitted inside the bobbin helps return the core when the current is switched off. One of the Powerlite batteries provides sufficient current for a considerable distance.

—F. CLARK.

B.K.S. PROGRAMME

The Spring programme of the British Kinematograph Society includes two presentations of "Outstanding 16mm. Film Productions", on 26th Jan., and 23rd Feb. P. Cavazzut gives a lecture on "The Technical Aspects of Italian Film Production" on 17th Feb. Tickets for the shows and invitations for the lecture (for non-members) should be obtained at least a week in advance from the Secretary, B.K.S., 164 Shaftesbury Avenue, W.C.2.

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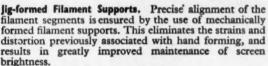
The film is in colour, in sound and silent 16mm. and silent 9.5mm. editions (12 minutes running time) and is loaned free to Clubs and Societies.

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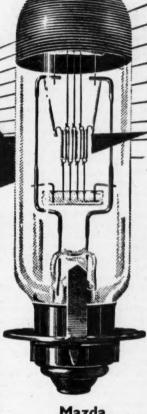
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BABIES, GOBOS AND SIAMESE TWINS

Continued from page 1017)

Tyred Souls, their latest film, is in this gauge in black and white. It seems that for one shot the leading man had an oily rag burning for effect in a dummy Minimotor strapped to the back of his cycle. A local copper became so involved with this unlicensed cyclist that he eventually helped out the unit by controlling traffic for the rest of

that filming session.

Strange how much we have in common. Fourfold once enlisted the aid of a policeman who sent for a patrol car which sent for another patrol car—all quite unofficially. In the end we had a road leading out of Leicester Square all to ourselves until the light gave out. You saw the result in the bag-snatching episode in Only for Telling. Admittedly there were times when even the police couldn't quite see how the shots would fit into a road safety film, but I must say they were jolly co-

operative!

26th December. Spent a little while today religiously entering all the camera information and what-have-you in my new diary. A glance back at the year just ending is interesting, for it confirms that this has been my busiest year ever, so far as my hobby is concerned. The trip to Cannes was outstanding, of course, but I am also reminded of many a pleasant hour spent with cine clubs in this country. And I come across this notice (which I copied out at the time) attractively displayed outside a local film show: "We present this exhibition and demonstration hoping that you will find something to interest and assist you in the enjoyment of the hobby of cinematography".

My diary reminds me, too, of several shows that were well below standard but of which I have written nothing—of the matinee, for example, where the organisers were in full evening dress and sunlight seeped in through every window of the village hall. And then there was the meeting for which the advertised speaker failed to turn up and I dropped everything to help out at an hour's notice. There was only one other person present, and too late I found that there had been a rift

in the society.

Diary entries record that one of the leading film-making film groups has been in the shadows for twelve months past and shows

little signs of ever coming out.

They record, too, that one well-known manufacturer sold four thousand *more* cinecameras during the year than ever before, which augurs well for our hobby.

29th December. By a fortunate coincidence, a copy of Muntre Strever, the colour film by

(Continued on page 1064)

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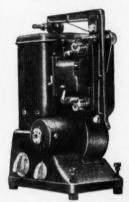
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OXFORD

Mr. Kverne of Norway, has come into my hands, so that those who wrote asking how they could see it have been lucky. Now, it would seem, there is an equal demand to see Dr. Cherigie's Italian film, La Mer. Indeed I know of two amateurs who want to organise a private competition for imitations of it !

To make the film would really be quite simple since the original consists only of shots of the sea edited to fit the rhythms of the music. Just the beaches, rocks and the sea are filmed-nothing else. It is this simplicity that made Dr. Cherigie's film such an excellent example of pure cinema—that and an eye

for pictorial composition, of course.

I have just had a letter from a reader in Scotland, Mr. T. B. Sansom, who wrote to say that he had recently planned one or two 100ft, films and so had found yet another side to our fascinating hobby. He continues: "I should like to encourage you to hold a further competition for 100ft. films which would go a long way to open the road for those people who cannot afford to go in for the Ten Best on grounds of cost. I know one need not make a 400ft. film to win an A.C.W. Oscar, but many amateurs still cling to the belief that an entry for the Ten Best must run into the order of something like £20."

Mr. Sansom is right, of course. A short film has just as much chance of winning—remember Fourfold's The Beginning?—and an inexpensive but good 100ft, can take just as much time to plan and edit as a longer film. I would like to support a La Mer competition but would do so only if I knew it might be likely to attract sufficient entries to make the

scheme worthwhile.

Meanwhile, I learn that yet another competition for 100ft. films is about to be launched in the near future for films of a given story. Perhaps, with all these short films in the making, we may yet see amateurs regularly entering for 100ft. film competitions organised quarterly. They would prove a valuable stimulus to trade and amateur alike.

"Cine Club" on Radio

"Cine Club" is back—but this time as a radio feature. An account of the production of a club film, following its stages of development and introducing the various technicians involved, is being given in monthly episodes in "Film Time". (Home Service, Fridays, 1.10 p.m.) Roger Manvell introduces the programmes, and Leslie Froude and Ivor Smith of the I.A.C. play the club secretary and director respectively. Derek Hill, a member of A.C.W.'s staff who recently broadcast a review of a book concerning film production, takes the part of the scriptwriter. The series will last six months in all, and it is hoped that during this time an accurate idea of the processes through which an amateur film goes will be given.

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SPACESHIP FLIGHT, PREHISTORIC MONSTERS (Continued from page 1033)

film will be taken through the clear end of the fading glass.

Until you become proficient—and I was far from proficient when I made Two Lives We Live—it is best to take two or three repeats of the shots as a safeguard against faulty fading or tinting. Tinting is best done by dipping the film into a long glass tube containing the dye. The end should be weighted with a tiny piece of lead so that the film drops plumb into the tube. But personally I just bung the film straight into the neck of the bottle of dye!

If, however, you set out to do it the right way, get a tube about 18in. long so that it will easily take a foot of film. Its inside diameter should be about \(\frac{1}{2}\)in., and it should be mounted with the open end a few inches from a running tap. The film must be thoroughly cleaned with carbon tet. and then allowed to soak for ten minutes in cold water to soften the emulsion.

The tint must of course be strongest at the end of the monochrome shot and at the beginning of the colour. The beginner will find the running tap method easier to work smoothly than the orthodox way of progressively lowering the film into the dye.

Drop the first two inches or so of film into the tube for about ten seconds, remove it smartly and hold it against the stream of water from the tap until the excess dye has been washed off. Repeat the process, putting the film a little further in each time, until a perfectly smooth graduation of colour extends to about 15in. from the end of the film. Thus the colour appears just before the image starts to fade.

The colour film is treated in the same way, so that the two end frames which are to be spliced together are of the same colour density. Care should be taken to ensure that no surplus dye is left on either film when it is hung up to dry.

On projection you will find that the exact moment of change from monochrome to colour is barely discernible, for the subject changes only when the colour dye has reached full density. The effect is rather like a dissolve. Incidentally, although of course the same colour dye must be used for both ends of the film, different colours can be used at each changeover to suit the mood of the action. Green or purple are suitable for a dramatic change, while yellow or orange are more suited to a happier mood.

My "system" of producing Two Lives We Live would doubtless be considered unorthodox by most people; but oh! what a saving in time and trouble can be effected by the lone worker who knows exactly what he

wants !



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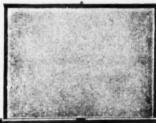
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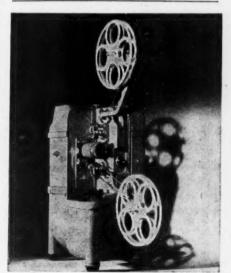
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MIXING CIRCUITS

(Continued from page 1048)

recommended. Good quality carbon volume controls should be used to avoid noisy operation at the low voltage levels of the microphones. Also each volume control and its associated resistances may have to be screened from its neighbours with a metal partition to prevent break through from one channel to another. In any case, the wiring should be well spaced.

In the two mixing circuits described one side of each input circuit is earthed. This may be an advantage, but it is directly because of this that isolating resistances have to be used, and these in their turn cause the voltage losses between input and output. Where it is possible to dispense with earthing one side of each input, mixing circuits are possible with-

out appreciable voltage loss.

Fig. 3 shows a circuit in which two high impedance magnetic pickups are connected to the mixer by means of twin screened cable. The wires from the coils of the pickups have to be disconnected from any possible connection to the frames of the pickups, and joined only to the inner wires of the twin screened cable. The frame and arm of each pickup is connected to earth via the screened braiding. With this circuit, the voltage outputs of the two pickups are added in series, and no voltage loss will occur provided the input resistance of the amplifier is high (Continued on page 1070)



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MIXING CIRCUITS

(Continued from page 1068)

enough (about 1 megohm). Actually, if this mixer is built in to the amplifier, no grid leak for the valve is needed, as the grid return is

made through the mixer itself.

While it is generally possible to modify magnetic pickups in this way, trouble arises in screening the case of the crystal cartridge when crystal microphones and pickups are used. The case is nearly always connected to one side of the crystal, and will pick up hum if used in the top part of the mixer circuit, unless it is completely screened with an additional earthed screen.

This circuit may also be employed with low impedance magnetic pickups which employ a step-up transformer. The transformer secondaries, being isolated from earth, may be used in the circuit of Fig. 3 in place of the pickup coils shown, while the transformer primaries may be connected to the pickup windings with single screened cable earthed

One last word: when operating with a number of signal sources it is only too easy to get duplicated earth wiring which forms a loop capable of picking up hum and injecting it into the amplifier system. It is therefore always recommended to have only one earth wire from each microphone or pickup to the mixer, and then only one earth wire from mixer to amplifier. Other items, such as projectors, should not be earthed to this system, but to a separate earth point. It is also recommended to use screened cable with an insulated outer covering to avoid the possibility of accidental earth loops forming.

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The Institute's twenty-first anniversary Convention is to be held on the 6th and 7th of February. The fee for the full Convention, which is to take place at St. Ermin's Hotel, Caxton Street, Westminster, S.W.1., is £1 5s. (£1 7s. 6d. to non-members). Restricted admission—to the meetings and film show only—is 5s. Presentations, meetings, and the twenty-first anniversary banquet are among the activities which will be

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speeds, single exposures, parallax compensation, perfect condition, Zeiss hide case £45 o.n.o. Box 345.

WE MAKE OUR CREDIT TITLES

(Continued from page 1024)

an MLS of Uncle John sitting behind a low table, counting piles of currency, and this was to be followed by roughly the same thing in MS. When we moved in for the latter, we found that no decent angle was possible which would bring the face close enough to the table. We overcame the difficulty by standing the table on thick books.

One of the inserts was interesting (the last scene and superimposed "end" title). A CS



TV star for home cine screens-Annette Mills and Ann Hogarth complete arrangements with Peak Films Ltd. for the release of a number of 16mm, short films featuring the famous TV puppet, Muffin the Mule, while Mr. T. S. Friese, Managing Director, looks on approvingly.

of some pale pink stays lying on the carpet was to be held for two seconds, and then "The End" faded in. Exposure was the problem. We turned a couple of No. 2 floods on the area to be filmed, but reflected light readings of the stays and the carpet showed too great a difference.

By directing the beams so that the carpet got most of the light, we reduced the contrast. A high-light reading was then taken, and an exposure of half a stop less given. This allowed sufficient density to permit a well superimposed title, and the subject is not so underexposed as to affect the colour rendi-

23rd June. By 10.30 tonight, the script had little ticks against every shot number but—and a big "but" too, I'm afraid—a montage sequence of six mixed scenes may have to be unticked! Everyone was nervous of this series of mixes, as the timing was pretty tricky-what would we give for neg./pos. colour and optical printing !—yet everything seemed to go beautifully. However, a little later, when we lined up another shot, similar to the last of the sequence, it was noticed that three No. 1 lamps were shining right into the lens and must have been there before. We

(Continued on page 1074)

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1S.B. films. 2.22. Passo, a consider with case, speaker, transformer, £65 o.n.o. Jordan, 3 Bushbury Lane, Wolverhampton.

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Box 362. Offers. B.T.H. 301. Offers.

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Box 366.

16mm. Triplico and resistance £11/10/0. The Carlin Enterprise, 206 Caversham Road, Reading. G.B. L516 sound/silent 16mm. projector. Special bargain £60 to clear having purchased latest machine. Very good condition, complete with speaker, usual resistance plus transformer (valuable addition), canvas covers, spare lamp. Instruction service sheets. Demonstration by appointment. Keymer, "Sherbooke", Kingswood, Surrey.

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Box 348.
Pathe Son, 4 cartoon and 1 documentary sound films.
All in excellent condition, £55 o.n.o.

Box 373.

WE MAKE OUR CREDIT TITLES

(Continued from page 1072)

are hoping that a bloomed lens, a deep lens hood, and the fact that the lamps were at 19 feet, will save us, but we don't know!

The montage sequence was composed mainly of mixed inserts, and we took great pains to get the right effect. None of the scenes is held, each mixing out as soon as it has mixed in. One scene was of a large assortment of jewellery being fondled by a lady's hands. We lit the subject with one No. 2 lamp, which was hand-held and moved about to make the pieces sparkle. To stress the idea that it was all imagination—not reality, we backed the jewellery with black velvet.

An exposure problem arose in shooting a selection of car brochures, another scene in the same sequence. The cars portrayed were colour-printed on brilliant white paper, so exposure could not be calculated as for titles—normal, less one stop—for fear of adversely affecting the colours. We compromised and reduced exposure by half a stop. No one will know if an originally light yellow car looks a shade darker, but a badly burnt-out white could have caused trouble.

FURBISHING UP A SECOND-HAND PROJECTOR

(Continued from page 1015)

slack fit with room to rock by the nut and lock

nut, as shown.

G is a stud 3/16in. diameter and given a fine thread at the one end (B.S.F. will do) and an ordinary Whitworth thread at the other, so that it can be fixed firmly to the back plate by the two nuts, as shown at J. A is a sleeve with a knurled head made to correspond to the shutter cover fixing screws for the sake of appearance and internally threaded 3/16in, B.S.F.

This is a lathe job I am afraid, and help from a friend or the local garage may be needed. Between the nuts, J, and the lever, F, there is a light return spring fitted round

the stud.

I think the action should be clear. With the sleeve screwed out, matters should be so arranged that the spring D, at the top of the lever exerts no pressure on the gate. And the gate springs are set to the easier pressure

which is right for silent films.

With the sleeve screwed right in, giving it about 3/16in. travel, the top end of the lever will move over a quarter of an inch or more, and compress the spring D so applying a slight extra pressure to the gate—quite enough to bring the whole pressure right for sound films so that a rock steady picture is obtained.

Little can be seen from the front of the machine apart from the projecting sleeve (Continued on page 1076)

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Urgently wanted. 16mm. and 9.5mm. Sound and Silent Films in good condition. Top prices paid. Films for sale or exchange. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. 'Phone: Broadwell 1214. 8/9.5mm. Films and Equipment. Full details to F.L.E.S. 314 Garratt Lane, London S.W. 18. Modern 16mm. silent films wanted. 100 to 400ft. All subjects. Good condition essential. Box 353. 8mm. Rugger Films. Instructional or actual games. Details and price to Inglis, Carnbee, Pittenweem, Fife. 2-Reel 8mm. copy of Larry Semon in The Sawmill. Richardson, Bilton Grange, Dunchurch, Rugby.

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Wanted for Cash or Exchange. 8mm., 9.5mm., 16mm. Cine equipment. Films, Binoculars, etc. S.A.E. Hayes, 37 Warden Avenue, Romford, Essex. Zeiss Filters for Movikon 16mm., f/1.4, f/4 and f/2.7 lenses. Hornsby, Long Meadow, Clare Hill, Esher,

Wanted. Bolex L8 camera, f/2.8 focusing lens, second-hand-must be in good condition. Full details wanted second-hand-must be in good condition. Full details to Davison, Banbury House, Stone Grove, Edgeware. Wanted. Ex-R.A.F. cine camera, 16mm. Spring driven in good condition complete with magazines. Good price paid. W. H. Macdonald, 3 Corryvanie, Strathpeffer, Ross-shire.

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FURBISHING UP A SECOND-HAND PROJECTOR

(Continued from page 1074)

with its knurled head. This matches in quite well with the shutter cover screws so that the general appearance of the projector is not affected in any way. You now have a quick and ready means of varying the gate pressure as required.

Ouite apart from the difference in running between silent and sound films, there are appreciable differences, between, for example new films in good condition, and old, dried up films. A slight adjustment of the auxiliary gate pressure knob, one way or the other, will change a picture which may be slightly unsteady into one which is as firm as a rock.

I do not think my experience of this machine is unique, and I can thoroughly recommend this simple gadget to all L.516 owners as the final touch to a very satisfying

machine.

BAD 9.5mm. SOUND?

(Continued from page 1035)

a succession of camera tricks to catch the eye. The film, entitled Black Magic, begins by showing a fifth-former smoking a cigarette. This in itself was sufficient to arouse the interest of all his schoolmates, for smoking was forbidden !

But look again: a close-up reveals that he is smoking in reverse. As he gasps in each cloud of smoke, the cigarette grows longer and the ash shorter. Now he un-lights the cigarette, un-strikes the match and puts both away as good as new. He lifts a plate from the table and an apple mysteriously appears underneath. A bite has been taken from the apple, but when another is taken the apple becomes whole. Finally a glass of milk is

drunk in reverse.

I got a lot of fun making this little trick film and our audiences enjoyed watching it, naive though it was. A single title at the end exhorted members of the audience to join the society in order to learn something of the magic of photography. I am glad to say that I shot all the action within the available 30ft., and not one shot had to be repeated. The tricks used were simple enough and are described in every cine handbook. Nevertheless, there are several points at which I could easily have gone wrong. How many can you think of? Next month I will tell you which troubles I bargained for and how I tackled them.

I am very grateful to all those readers who have responded to my plea for information about the Campro. I am sorry I cannot reply separately to each of you. It seems the Campro was designed to take the P charger, but also works quite well with the H type as well.

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35/-. Specimen copies 4/- each. Free booklet quoting others. Willen Ltd. (Dept. 18), 101 Fleet Street, others. Willen London, E.C.4.

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Allowance for your films £4 4 0 £3 10 0

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